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THE  
NUMISMATIC CHRONICLE,  
AND  
JOURNAL OF THE NUMISMATIC SOCIETY.







THE  
NUMISMATIC CHRONICLE,  
AND  
JOURNAL  
OF THE  
NUMISMATIC SOCIETY.

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THIRD SERIES.—VOL. XII.

737.05  
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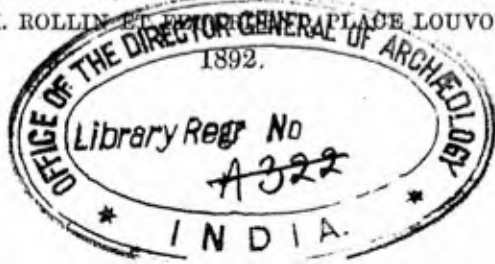


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## CONTENTS.

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### ANCIENT NUMISMATICS.

	Page
Greek Coins acquired by the British Museum in 1891. By Warwick Wroth, F.S.A. . . . .	1
On some Unpublished and Rare Greek Coins in my Collection. By H. Montagu, F.S.A. . . . .	22
Coin Types of Asia Minor. By F. B. Baker, Esq. . . . .	89
On some Unpublished or Rare Greek Coins in my Collection. By Hermann Weber, M.D. . . . .	185, 331

---

### MEDIÆVAL AND MODERN NUMISMATICS.

Coins of Henry I. of England found in Italy. By Sir John Evans, K.C.B., D.C.L., V.P.S.A. . . . .	83
Notes on some Mediæval Coins of Cyprus. By Col. Falkland Warren, C.M.G. . . . .	209

Find of Groats at Wallingford. By H. Montagu, V.P., F.S.A.	Page 220
English Personal Medals from 1760. By H. A. Grueber, F.S.A. . . . .	227, 300
The Types and Legends of the Mediæval and Later Coins of England. By Alfred E. Packe, M.A., B.C.L. . . . .	257
On a Hoard of Groats of the Fifteenth and Sixteenth Cen- turies. By L. A. Lawrence, Esq. . . . .	278

---

## ORIENTAL NUMISMATICS.

Coins of the Kushâns, or Great Yue-ti. By Major-General Sir A. Cunningham, R.E., K.C.I.E., C.S.I. . . . .	40, 98
Fasti Arabici. By S. Lane-Poole, M.R.A.S. . . . .	100

---

## NOTICES OF RECENT NUMISMATIC PUBLICATIONS.

Revue Numismatique . . . . .	174, 250, 326
Zeitschrift für Numismatik . . . . .	177
Histoire monétaire des Colonies françaises. E. Zay . . . . .	178

# CONTENTS.

vii

	Page
The Origin of Metallic Currency and Weight Standards. Prof. W. Ridgeway, M.A. . . . .	247
Catalogue des Monnaies gauloises de la Bibliothèque nationale. Muret and Chabouillet . . . . .	324
Atlas de Monnaies gauloises. Henri de la Tour . . . . .	324
Numismatische Zeitschrift . . . . .	328

---

## MISCELLANEA.

A Unique Styca of Ethelred I., King of Northumbria . . . . .	87
Coin of Nadir Shah, struck at Bokhara . . . . .	88
Italian Numismatic Society . . . . .	88
A Find of Small Roman Copper Coins . . . . .	179
Badge of the Guild of Silk, Woollen, Clothworkers, and Mercers at Middleburg . . . . .	182
Coins of Násir-ed-din struck at Shooster and Herát . . . . .	184
Seventeenth-Century Token . . . . .	253
Forgeries of Roman "Large Brass" Coins . . . . .	255
Gold and Silver Bar Money of Mozambique . . . . .	330
Corrections to Dr. H. Weber's Paper "On Greek Coins," etc. . . . .	331

## LIST OF PLATES CONTAINED IN VOL. XII.

## Plate

I. Acquisitions of the British Museum in 1891.

II. Coins from the Montagu Collection.

III. " " "

IV. Coins of the Indo-Scythians, Kushâns, Pl. XIV.

V. " " " Pl. XV.

VI. " " " Pl. XVI.

VII. " " " Pl. XVII.

VIII. " " " Pl. XVIII.

IX. " " " Pl. XIX.

X. " " " Pl. XX.

XI. " " " Pl. XXI.

XII. " " " Pl. XXII.

XIII. " " " Pl. XXIII.

XIV. " " " Pl. XXIV.

XV. Coins from the Weber Collection.

XVI. " " "

XVII. Mediæval Coins of Cyprus.

XVIII. English Personal Medals.

# NUMISMATIC CHRONICLE.

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## I.

### GREEK COINS ACQUIRED BY THE BRITISH MUSEUM IN 1891.

(SEE PLATE I.)

DURING the year 1891 (January to December) the Department of Coins and Medals in the British Museum has acquired 369<sup>1</sup> coins of the Greek class, 16 of which are gold and electrum, 280 silver, and 73 bronze. These coins have been acquired mainly by purchase;<sup>2</sup> but several are gifts due to the kindness of His Excellency W. H. Waddington, Mrs. J. T. Wood, Mr. John Evans, P.S.A., Dr. H. Weber, Rev. G. J. Chester, Mr. H. Montagu, F.S.A., Mr. W. R. Paton, and Mr. W. T. Ready. A description of noteworthy specimens among these acquisitions is given in the following pages.<sup>3</sup>

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<sup>1</sup> This total includes 206 Parthian coins, among which are some interesting specimens that I have not space to describe here.

<sup>2</sup> In addition to the coins purchased in 1890 for the Museum from the Photiades sale, the following lots (Froehner, *Monn. gr. de la coll. Photiades*) have now been acquired:—498, 691, 620, 1,375 *bis*.

<sup>3</sup> Important Greek acquisitions of the Department of Coins, during 1887, 1888, 1889, and 1890, will be found described by me in the *Num. Chron.* for 1888, pp. 1—21; 1889, pp. 249—267; 1890, pp. 311—329; cf. 1891, p. 116; 1891, pp. 117—134.



## SYRACUSE (SICILY).

1. *Obv.*—ΣΥΡΑ ΚΟΣ ΙΟΝ. Female head r., wearing necklace and diadem of beads; the ends of the hair turned up behind and falling over the diadem; the hair that falls behind the neck is confined in a net; around, three dolphins: the whole in circular incuse.

*Rev.*—Horseman, naked, riding r.; border of dots.

R. plated. Size .8 inch. Weight 118 grains.  
[Pl. I. 1.]

A curious specimen of a rare denomination—the di-drachm. As the coin is of bronze plated with silver, and of somewhat barbarous style, it may be judged to be the production of an ancient forger. Another plated Syracusan coin (a tetradrachm) of about the same period is described in the *Brit. Mus. Cat. (Sicily, No. 40, p. 150)* as an ancient forgery, and in the barbarous treatment of the head closely resembles the present coin. Our specimen belongs to the period B.C. 500—478. It has the Σ of the earliest coins of Syracuse issued before B.C. 500; but not the Ϙ. The hair on the top of the head appears to be indicated by dots, and is only partially enclosed in a net.

The splendid series of Syracusan coins in the British Museum has been further enriched by the acquisition of no less than 10 fine specimens of gold *ἐκατοντάλιτρα*, all of which are from the hoard discovered at Avola, near Syracuse.<sup>4</sup>

2. *Obv.*—ΞΥΡΑΚΟΞΙΩΝ Female head l. (Arethusa?), wearing earring, necklace, and sphendone ornamented with stars: border of dots.

---

<sup>4</sup> Loebbecke, in *Z. f. N.* xvii., p. 167 ff.; cp. A. J. Evans, *N. C.*, 1891, p. 297.

*Rev.*—[No inscription]. Herakles kneeling r., on right knee, strangling lion with both arms.

(*N.* Sizes .55 to .6.)

- i. Wt. 89.3; behind female head, star.
- ii. Wt. 89.2; behind female head, star.
- iii. Wt. 89.1 [inscr. obscure]; behind female head, star.
- iv. Wt. 89.1 ( $\Sigma YPA$ ); behind female head, star.
- v. Wt. 89.8 [inscr. obscure]; behind female head, star.
- vi. Wt. 89.3 ( $\Sigma YPAKO \Sigma I\Omega$ ); behind female head, star.
- vii. Wt. 89.4 ( $\Sigma YPAK\Omega$ ); behind female head, star. [Pl. I. 2.]
- viii. Wt. 89.3; before female head, pellet; behind head, A( $\chi$ ?). [Pl. I. 3.]
- ix. Wt. 89.4 (inscr. incomplete); before and behind female head, pellet.
- x. Wt. 89.5 (inscr. incomplete); behind head, A( $\chi$ ?).

#### OLBIA (SARMATIA).

To the series of cast coins of Olbia acquired in 1889 (*Num. Chron.*, 1890, p. 315), the Museum has now added well-preserved specimens of two large coins (size 2.65 and 2.8) with obverses, female head facing, and Gorgoneion. Similar coins are in the Berlin Museum (see Von Sallet, *Beschreibung* i. p. 16, No. 2, engraved, p. 15; *ib.*, p. 16, No. 1, similar to Burachkov, *Olbia*, &c., Pl. I. No. 3).

#### ABDERA (THRACE).

3. *Obv.*— $\epsilon\pi\iota\mu\alpha\lambda\alpha\delta\pi\omega\nu\omicron$  surrounding youthful male head r., bare (Apollo?).

*Rev.*—Griffin, with pointed wing, rearing l.

$\mathcal{A}$ . Size .6. [Pl. I. 4.]

4. *Obv.*— $\alpha\beta\delta\eta$   
 $\pi\iota\tau\omega\nu$  Griffin, with pointed wing, recumbent, l.;  
border of dots.

*Rev.*— $\epsilon\pi\iota \Sigma\iota\mu \alpha\lambda \omicron\Upsilon$  written outside linear square,  
within which, head of Apollo r., laur.<sup>5</sup>

$\mathcal{A}$ . Size .7.

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<sup>5</sup> Cp. *Mion.*, i. p. 367, No. 31, with  $\alpha\beta\delta\eta\pi\iota\tau\omega\nu$ .

No. 3 is remarkable for its purity of style, and must have been struck about 400 B.C. A similar specimen, published by Dr. Imhoof-Blumer, has the inscription **MANΔΡΩΝ** (*Monnaies grecques*, p. 40, No. 10). No. 4 is of later style, and belongs to the last period of the coinage of Abdera (B.C. 400—350).

#### AENUS (THRACE).

5. *Obv.*—Head of Hermes r., wearing close-fitting petasos ornamented with beads; hair plaited.

*Rev.*—A I Caduceus: whole in incuse square.

R. Size .45. Weight 20.5 grains. [Pl. I. 6.]

A beautiful specimen of the earliest coinage of Aenus, *circ.* B.C. 450—a diobol corresponding in types to the unique tetradrachm 'in' the Berlin Museum (Von Sallet, *Beschreibung* i. p. 119, No. 1). The caduceus on this diobol is of an unusual form: on the similar diobols in the British Museum, previously published in the *Num. Chron.* (1886, p. 250, Nos. 4, 5; Pl. XI. 2), the caduceus has the ordinary form, and resembles that on the tetradrachm.

#### SEUTHES I.

(KING OF THE ODRYSAE, *circ.* B.C. 424.)

6. *Obv.*—Ξ EV Horse galloping r.: border of dots.

*Rev.*—Ξ ΕΥΘΑ  
KOMMA written in two lines in the centre of the field: border of dots.

R. Size .65. Weight 62 grains. [Pl. I. 5.]

The very rare didrachms of Attic weight struck by Seuthes I., with the inscription **ΞΕΥΘΑ KOMMA** and **ΞΕΥΘΑ ΑΡΓΥΡΙΟΝ**, are well known.<sup>6</sup> The drachm

<sup>6</sup> Birch in *Num. Chron.* xx. p. 151 ff.; Pl. IV. figs. 1, 2

above described is new. Curiously, its reverse is from the *same die* as the reverse of the didrachm in the British Museum (*Cat. Tauric Chersonese*, p. 201, No. 1; *Head's Guide to Coins of the Ancients*, Pl. XII. 5); and portions of the border of dots and of the letters  $\Sigma$  and  $\mathbf{K}$  do not appear on the flan of the smaller coin. The obverse of the didrachm is a horseman galloping; that of the drachm a horse. Both a horseman and a horse without a rider occur as types on the coins of Sparadocus, an earlier king of the Odrysae. These types, though perhaps first suggested by those on Macedonian coins, must have had a special appropriateness for the Odrysians, who were renowned for their horses and force of cavalry.<sup>7</sup>

MOSTIS, DYNAST OF (THRACE?).

7. *Obv.*—Heads of Zeus and Hera r., jugate.

*Rev.*—[B]ΑΣΙΛΕΩΣ Eagle l., on thunderbolt: [above  
[M]ΟΣΤΙΔΟΣ eagle, the monogram  $\mathbf{WP}$ ?, probably obliterated  
on this specimen].

Æ. Size '8.

A similar specimen in the Vienna Museum was first published by Froelich, *Notitia* (1758), p. 146, Pl. VIII. 9. Mostis is unknown save from his coins, which seem to be Thracian. Dr. Von Sallet supposes them to have been issued about B.C. 150, or later.<sup>8</sup>

AEGAE(?) (MACEDONIA).

8. *Obv.*—Goat kneeling r., looking back; above,  $\mathbf{\Lambda\Lambda}$ : border of dots.

<sup>7</sup> Birch, *op. cit.*, p. 158.

<sup>8</sup> See Von Sallet, *Beschreibung* i. pp. 338, 339; *B. M. Cat.*, *Tauric Chersonese*, p. 206; Gardner in *Num. Chron.*, 1876, p. 299 ff.

*Rev.*—Quadripartite incuse square.

*R.* Size .5. Weight 16.6 grains. [Pl. I. 7.]

Fifth century, early. Compare Von Sallet, *Beschreibung* ii., pp. 165—167; *Brit. Mus. Cat., Macedonia*, p. 37, No. 2; Imhoof-Blumer, *Z. f. N.*, vii. p. 5 ff.

# MENDE (MACEDONIA).

The number of new coins of Mende lately brought to light—apparently by a find—is considerable. The British Museum has secured the following new varieties, all of them bearing Dionysiac types.

## 9. *Obv.*—Ass r.

*Rev.*—Incuse square, containing five deep triangular depressions.

*R.* Size .55. Weight 41.8 grains. [Pl. I. 9.]

## 10. *Obv.*—Ass's head l., wearing bridle.

*Rev.*—Incuse square, divided diagonally.

*R.* Size .3. Weight 4.1 grains. [Pl. I. 10.]

## 11. *Obv.*—Ass's head r.: border of dots.

*Rev.*—Incuse square of mill-sail pattern.

*R.* Size .3. Weight 3.7 grains. [Pl. I. 11.]

## 12. *Obv.*—Ass r.: border of dots.

*Rev.*—Kantharos in incuse square.

*R.* Size .3. Weight 9 grains. [Pl. I. 12.]

## 13. *Obv.*—Ass r.: border of dots.

*Rev.*—Scalp of panther (or lion?) in incuse square.

*R.* Size .3. Weight 6.8 grains. [Pl. I. 13.]

## 14. *Obv.*—Head of young Dionysos r., wreathed with ivy.

*Rev.*—**MENΔ AION** Amphora: the whole within slight circular incuse.

*R.* Size .5. Weight 40.4 grains. [Pl. I. 8.]

Nos. 9, 10, 11 belong to the earliest period of the Mendaean coinage, B.C. 500—450 (cp. *Brit. Mus. Cat., Macedonia*, p. 81, Nos. 2, 3), and Nos. 12 and 13 to the latter half of the fifth century B.C. No. 14 weighs 40·4 grains, and is thus a tetrobol of the Euboic (possibly the Rhodian) system. According to Mr. Head (*Historia Numorum*, p. 187), the Euboic standard was abandoned at Mende in favour of the Phœnician about B.C. 424. Its weight, therefore, would seem to assign this coin to a date previous to B.C. 424. On the other hand, its types, legend, and style furnish still stronger reasons for placing it after B.C. 424, and thus in the latest period of the coinage of Mende, B.C. 424—358.<sup>2</sup>

POTIDAEA (MACEDONIA).

Circ. B.C. 500.

15. *Obv.*—Poseidon Hippios, naked, on horseback l.; in the r., reins; in l., trident; beneath horse, star: [border of dots obscure].

*Rev.*—Incuse square divided diagonally into four parts.

*R.* Size 1·1. Weight 268·4 grains.

This coin differs from the similar specimens previously published in having the type to the left instead of to the right. (Cp. *Brit. Mus. Cat., Macedonia*, p. 99, No. 1, with  $\Gamma$  on obverse = *Hist. Num.*, p. 188, fig. 130; Von Sallet, *Beschreibung* ii. Pl. V. 49).

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<sup>2</sup> The Dionysos head is inferior in style to, and presumably later than, that on the tetradrachm of Mende, published by Imhoof-Blumer (*Monn. gr.*, Pl. C. 21), and assigned by Mr. Head to B.C. 424—358. The tetradrachm is of Phœnician weight. In *Hist. Num.*, p. 187 (Mende), eleven lines from bottom of page, delete "Didrachm," and for "R" read "Æ."

## THESSALIAN CONFEDERACY.

B.C. 196—146.

16. *Obv.*—ΠΥΘΩ  
ΝΟ Head of Athena r., wearing crested  
Corinthian helmet.

*Rev.*—ΘΕΣΣΑ  
ΛΩΝ Demeter, wearing chiton with diplois,  
standing facing, holding up in each hand two  
ears of corn.<sup>10</sup>

Æ. Size .75.

The name of Python occurs also on a silver coin<sup>11</sup> of the Confederacy; it is not known in what year he was Strategos of the League.<sup>12</sup>

## LARISSA (THESSALY).

17. *Obv.*—Female head l. (Larissa), wearing earring and necklace; hair rolled: border of dots.

*Rev.*—[ΑΑΡ] ΙΞΑ Head of Asklepios r., bearded  
and laureate; in front, serpent.

Æ. Size .55.

B.C. 400—344, cp. Head's *Historia Num.* p. 255. A similar representation of Asklepios is found on an electrum *hekte*, photographed in *Num. Chron.* 1882, Pl. I. 1.

## ORTHE (THESSALY).

18. *Obv.*—Head of Athena r., wearing crested helmet [ornamented with serpent?].

<sup>10</sup> Cp. similar specimens in Mion., *Sup.* t. iii. p. 265, No. 34, and Leake, *Num. Hell.*, p. 102.

<sup>11</sup> Mion., *Sup.*, t. iii. p. 264, No. 21; Leake, *Num. Hell.* p. 101. Another coin of the Thessalian Confederacy is inscribed ΠΥΘΩΝΟΞ ΚΛΕΟΜΑΧΙΔ [ΗΣ, *Brit. Mus. Cat., Thessaly*, p. 2, No. 28.

<sup>12</sup> Monceaux, *Rev. Arch.*, ser. 3, vol. xii. p. 317.



1  $\mathcal{R}$  pl



2  $\mathcal{N}$



4  $\mathcal{A}$



3  $\mathcal{N}$



5  $\mathcal{R}$



6  $\mathcal{R}$



7  $\mathcal{R}$



8  $\mathcal{R}$



9  $\mathcal{R}$



10  $\mathcal{R}$



11  $\mathcal{R}$



12  $\mathcal{R}$



13  $\mathcal{R}$



14  $\mathcal{A}$



15  $\mathcal{R}$



16  $\mathcal{A}$



18  $\mathcal{R}$



17  $\mathcal{R}$  pl



19  $\mathcal{R}$



20  $\mathcal{R}$



21  $\mathcal{A}$



22  $\mathcal{E}$  L



23  $\mathcal{A}$



24  $\mathcal{R}$



25  $\mathcal{R}$









it is certainly tempting to see in it an allusion to Antiochus III.<sup>17</sup> Among the peoples of Northern Greece who welcomed Antiochus on his visit to Greece in B.C. 192—1, were the Acarnanians. Though Leucas, Thyrrheum, and other coast-cities of the League, held out for Rome, the inland cities gave their support to the Syrian king.<sup>18</sup> Professor Percy Gardner, in an interesting paper in the *Numismatic Chronicle*,<sup>19</sup> has already called attention to the fact that a stater inscribed **AKAPNANΩN** bears as a symbol the well-known Seleucid emblem of the anchor, and he has assigned the coin to the time when Antiochus gained the partial support of the Acarnanians, B.C. 191. The coin differs in weight and types<sup>20</sup> from the ordinary money of the Acarnanian League, of which Leucas was probably the mint place. As Leucas was not on the side of Antiochus, it is probable that it was not struck there but at some other city.<sup>21</sup> Our new stater, with the elephant symbol, was also probably not struck at Leucas, as it differs from the ordinary coins of the League, both in types and weight.<sup>22</sup>

<sup>17</sup> On the connection of the elephant with Antiochus III. and with the Seleucid Kings, see Babelon, *Rois de Syrie*, p. lxxxiv. and Index under "Elephant"; Beulé, *Monn. d'Athènes*, p. 208 f.

<sup>18</sup> Livy, xxxvi. 11, 12; Gardner in *Num. Chron.*, 1878, pp. 101, 102.

<sup>19</sup> 1878, p. 101; cp. Babelon, *Rois de Syr.*, p. lxxxiv.

<sup>20</sup> On the *obv.* the head of Apollo is substituted for the usual head of Acheloos: the reverse type, Artemis running, with torches, also appears, though very rarely, on the League coins. (Imhoof, *op. cit.*, p. 30, No. 32.)

<sup>21</sup> Gardner, *op. cit.*, p. 102.

<sup>22</sup> The usual types of the silver coins of the latest period of the Acarnanian League, B.C. 250(?)—167, are, *Obv.*—Head of Acheloos, beardless. *Rev.*—Apollo seated, with bow. The usual weights are 156 and 78 grains. See Head, *Hist. Num.*,

. If this elephant symbol really refers to Antiochus, we shall be able to date precisely another coin<sup>23</sup> inscribed **AKAPNANΩN**, but which also differs from the League coins in having a bearded (instead of a beardless) head of Acheloos, and the reverse type of Zeus standing. The obverse of this coin is (according to the testimony of Dr. Imhoof-Blumer<sup>24</sup>) from the same die as the obverse of the half-stater of Nausimachos, already referred to, and as the half-stater of Nausimachos cannot well be separated from the stater (our No. 19), we obtain the date B.C. 191 for the issue of the coin.

## ELIS.

20. *Obv.*—Eagle flying l., holding serpent in beak and talons: two countermarks.

*Rev.*—**F** Nike wearing chiton and peplos, seated r. on basis, consisting of three steps; she holds in l. long palm; her r., holding olive-wreath, rests on basis: the whole in incuse square.<sup>25</sup>

*R.* Size 1. Weight 180·8 grains. [Pl. I. 20. *Rev.* only: the *obv.* is from the same die as *Brit. Mus. Cat., Peloponnesus*, "Elis," No. 25; Pl. XI. 6.]

A specimen similar to (or perhaps identical with) the above didrachm is described, but without any illustration, in M. J. P. Lambros's *Peloponnesos* (1891), p. 46, No. 4. The reverse should be compared with the figures of Nike on Elian coins, photographed in Gardner, *Brit. Mus. Cat.*,

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p. 283, where (third line below Fig. 190), instead of "Id." read "Head of bearded Achelous."

<sup>23</sup> Imhoof in *Num. Zeit.*, x. p. 30, No. 35, Pl. I. 5.

<sup>24</sup> *Op. cit.*, p. 30, No. 35.

<sup>25</sup> Above the head of Nike is an uncertain object, perhaps only a flaw in the die.

*Peloponnesus*, Pl. X., 15, 16; XII. 9; and in Lambros, *op. cit.*, Pl. V., 8, 9, 10. On our coin we may observe the elegance with which the wreath is disposed so as to relieve the bareness of the steps.

This didrachm belongs to a series curiously concatenated by the interchange of dies, some examples of which I here point out, naming each obverse and reverse die by a separate letter, but applying identical letters to indicate identical dies.

*Obv.*—DIE A. Eagle r., tearing hare.

*Rev.*—DIE B. Nike running l.  
[*B. M. Cat., Pelop.*, Pl. X. 14.]

*Obv.*—DIE A. Eagle r., tearing hare.

*Rev.*—DIE C. Nike seated l. on cippus, holding wreath.  
[*B. M. Cat., Pelop.*, Pl. X. 15.]

*Obv.*—DIE D. Eagle l., flapping wings over hare.

*Rev.*—DIE E. Nike standing, holding taenia and palm.  
[*B. M. Cat., Pelop.*, Pl. X. 16.]

*Obv.*—DIE D. Eagle l., flapping wings over hare.

*Rev.*—DIE F. Nike seated r. on cippus; in r. wreath; l. hand raised to her head.  
[Lambros, *Peloponnesos*, Pl. V. 8.]

*Obv.*—DIE D. Eagle l., flapping wings over hare.

*Rev.*—DIE G. Nike seated l. on cippus, holding sceptre.  
[Lambros, *op. cit.*, Pl. V. 9.]

*Obv.*—DIE H. Eagle flying l., holding serpent.

*Rev.*—DIE I. Nike seated r. on basis of three steps; holds wreath and palm.

[*Brit. Mus.* See fuller description above, p. 11,  
No. 20, Pl. I. 20.]

*Obv.*—DIE H. Eagle flying l., holding serpent.

*Rev.*—DIE K. Thunderbolt with widespread wings.

[*B. M. Cat., Pelop., Pl. XI. 6.*]

*Obv.*—DIE L. Eagle flying l., devouring lamb; in field, murex.

*Rev.*—DIE K. Thunderbolt with widespread wings.

[*Brit. Mus.; Num. Chron., 1890, p. 320, No. 17, Pl. XIX. 10.*]

*Obv.*—DIE L. Eagle flying l., devouring lamb; in field, murex.

*Rev.*—DIE M. Eagle l. alighting.

[*Brit. Mus.; Num. Chron., 1891, p. 127, No. 16.*]

*Obv.*—DIE N. Zeus seated l.

*Rev.*—DIE M. Eagle l. alighting.

[*B. M. Cat., Pelop., Pl. X. 11.*]

*Obv.*—DIE O. Eagle flying r., tearing hare.

*Rev.*—DIE P. Nike seated l. on basis of two steps, holding palm. [Reverse in incuse circle: the reverses of all the preceding coins are in an incuse square.]

*B. M. Cat., Pelop., Pl. XII. 9; cp. A. Kalkmann, "Eirene Barberini" in Bonner Studien (1890), p. 40 ff.*

*Obv.*—DIE O. Eagle flying r., tearing hare.

*Rev.*—DIE Q. Thunderbolt, winged and ornamented with acanthus: whole in incuse circle.

[*B. M. Cat., Pelop., Pl. XI. 7.*]

# CYPRERA.

21. *Obv.*—Dove flying l.

*Rev.*—K Y Dove standing r.

Æ. Size .5. [Pl. I. 16.]

A specimen is described, but not illustrated, in M. Lambros's *Peloponnesos*, p. 93. The coins of Cythera in the British Museum are assigned by Prof. Percy Gardner (*Cat. Pelop.*, pp. 107, 108) to the period B.C. 250—146 and later. This coin may have been struck in the first half of the third century B.C.

EPIDAUROS (ARGOLIS).

22. *Obv.*—Head of Asklepios r., bearded and laureate.

*Rev.*—E (in field r.). Asklepios, wearing himation over lower limbs, seated l. on throne, beneath which dog lying r.; his r. outstretched over head of serpent coiled before him; his l. rests on long sceptre: the whole in slight incuse circle.

Æ plated. Size .8. Weight 82.1 grains.  
[Pl. I. 17.]

Another specimen of this coin has been published by M. Lambros in his *Peloponnesos*, p. 100, No. 2; Pl. XII. 15. A similar reverse-type occurs on an Epidaurian coin, with the head of Apollo on the obverse, and has often been described.<sup>26</sup> It is generally agreed by archæologists that this reverse reproduces the chryselephantine statue of Asklepios, made by the sculptor Thrasymedes, for Epidaurus, and described to us by Pausanias.<sup>27</sup> The head on our new coin may also fairly be assumed to be a copy of the head of the same statue. On both coins the right hand of the God of Healing is stretched out over the head of the serpent, a gesture which—as Dr. Ulrichs has remarked<sup>28</sup>—is probably indicative of his power to protect

<sup>26</sup> Gardner, *Types*, p. 187, Pl. XII. 21; Lambros, *Peloponnesos*, Pl. XII. 14.


<sup>27</sup> Imhoof and Gardner, *Comm. on Paus.*, p. 48; p. 161.

<sup>28</sup> *Reinisches Museum*, vol. xlv., new ser. (1889), p. 477.

and bless his suppliants. On the coin with the Apollo obverse, the seat of Asklepios has no back; but on our specimen, the god sits on a throne, as he did in the original statue.

Until lately, the sculptor Thrasymedes has been placed in the school of Pheidias (fifth century B.C.); but it is now clear that he worked in the fourth century B.C. From the evidence adduced by Dr. Gurlitt,<sup>29</sup> it further appears that the statue of Asklepios could not have been produced before about 350 B.C. This, therefore, is the earliest date at which our coin could have been struck, and the issue may have taken place then, or even (so far as style is concerned) about twenty years later. The coin with the Apollo head seems to be somewhat later than that with the Asklepios head, but cannot well be later than the earlier part of the third century. Our coin is of bronze, plated with silver. As it weighs 82.1 grains it doubtless passed current as an Aeginetic drachm of the normal weight of 96 grains. Half drachms, also bearing the head of Asklepios, are already known.<sup>30</sup> The coin with the Apollo head is also probably a light drachm of the Aeginetic standard.<sup>31</sup>

CALCHEDON (BITHYNIA).

23. *Obv.*—KAA Forepart of bull standing l. on ear of corn; before bull, .

*Rev.*—Three ears of corn united within deep incuse circle.

R. Size .45. Weight 29 grains. [Pl. I. 18.]

<sup>29</sup> *Arch-epig. Mittheilungen aus Oesterreich-Ungarn*, xiv. (1891), pp. 128—130; cp. Urlichs, *u.s.* p. 476.

<sup>30</sup> *B. M. Cat., Pelop.*, Pl. XXIX. 11.

<sup>31</sup> Head, *Hist. Num.*, p. 369, note; Imhoof, *Monnaies grecques*, p. 183, note.



The obverse type and the monogram  $\Delta$  connect this specimen (which is very well preserved) with the coins issued at Calchedon, B.C. 350—280 (*Brit. Mus. Cat., Pontus, &c.*, p. 125; Imhoof, *Mon. gr.*, p. 238, Nos. 50, 52). It weighs, however, 29 grains, and can only be a tribol of the Attic system. It, therefore, stands apart from the coins just mentioned, which are of Phœnician weight, and have an incuse square on the reverse. Those coins are evidently the result of a monetary convention with Byzantium, while this appears to have been issued independently of the convention. Three ears of corn are also found as the reverse type of a bronze coin of Calchedon (*Brit. Mus. Cat., Pontus*, p. 125, No. 18).

#### CYZICUS (MYSIA).

B.C. 400—350.

24. *Obv.*—Apollo, wearing himation, seated l. on swan; in his r., laurel-branch; beneath, tunny l.

*Rev.*—Incuse square of mill-sail pattern.

EL. Size .75. Weight 245 grains. [Pl. I. 22, *obv.*]. (Published in *B. M. Cat., Mysia* (1892), p. 33, No. 104, Pl. VIII. 13.)

#### DARDANUS (TROAS).

25. *Obv.*—Horseman wearing short chiton, chlamys, and petasos, on horse galloping r.

*Rev.*— $\Delta$ AP [Γ]ΑΥΚΕΤΗΣ Cock r.; in field r., ear of corn.



R. Size .6. Weight 38.5 grains. [Pl. I. 19.]

A rare coin of the fourth century B.C. Two other specimens, with similar types, inscribed with different

magistrates' names, are published by Mionnet.<sup>32</sup> The types also occur on the bronze coins of the same period.

CYME (ÆOLIS).

26. *Obv.*—Head of the Amazon Cyme r.; hair rolled and bound with riband: border of dots.

*Rev.*—KY Horse, bridled, standing r.; left leg raised: beneath,  and .

R. Size 1. Weight 161·7 grains. [Pl. I. 24.]

Another specimen of this rare coin, bearing different monograms, is in the collection of Sir Edward Bunbury and has been published (though without a photograph) in Dr. Imhoof's *Monnaies grecques*, p. 272, No. 222. There is a series of bronze coins of Cyme corresponding in types and style. Our coin is a didrachm of Persic weight, and its style and fabric proclaim it to be earlier than the well-known series of Attic tetradrachms struck at Cyme after circ. B.C. 190.<sup>33</sup> It probably belongs to the period B.C. 250—190, a time when (as Mr. Head has pointed out to me) the Persic standard was in use at Miletus.<sup>34</sup>

ATTUDA (PHRYGIA).

27. *Obv.*—ΑΤΤΟV ΔΕΩΝ Bust of Asklepios r.; in front, snake-encircled staff: border of dots.

*Rev.*—ΔΙ ΑΜΕ ΝΙΤΤΤ ΟV Hygieia standing r., feeding serpent from patera: border of dots.

Æ. Size 7. (Imperial times.) [Pl. I. 21, *obv.*].

<sup>32</sup> Mion., *Sup. t. V.*, p. 551, No. 365, with ΔΑΥΚΕΥ(?), and *ib.*, No. 366, with ΕΠΙ ΛΕΠΤΩΝ.

<sup>33</sup> Head, *Hist. Num.*, p. 479.

<sup>34</sup> The head on our coin somewhat resembles the head of Aphrodite on a Cnidian coin, published by Dr. Imhoof-Blumer, *Griech. Münzen*, p. 670, No. 482 b; Pl. X. 5.

Professor Ramsay, in a paper in the *American Journal of Archaeology* (iii. (1887) pp. 351, 352),<sup>35</sup> fixes the site of Attuda at Haz Keui, about one mile and a half west of Serai Keui. The temple of Mên Karou—a god commemorated on the coins of Attuda—stood a few miles west of Serai Keui, and, in the first century B.C. was the seat of a great medical school.<sup>36</sup> The Asklepiian types on our coins are interesting in this connexion.

Other instances of the preposition *διὰ* (= "by the care of") preceding a magistrate's name on coins, instead of the more usual *ἐπὶ*, are cited by Lenormant in his *Monnaie dans l'antiquité*, iii. p. 119.

#### SELGE (PISIDIA).

28. *Obv.*—ΦΑΥ CΕ Bust of Faustina II., r.

*Rev.*—CΕΛ ΓΕ Floral ornament within wreath.

Æ. Size .5. [Pl. I. 23.]

A coin, with a similar reverse-type and with the head of Antoninus Pius, has been published by Pinder and Friedlaender (*Beiträge zur ält. Münzkunde*, p. 83, No. 46; Pl. II. 18), who describe the reverse as "Schild, von einer Verziehung umgeben." A glance at our well-preserved specimen will show that this description is incorrect. I would suggest, as an explanation of the star-like device, that it is a conventionalised representation of the flower of the *Styrax*—a plant which grew plentifully in the neighbourhood of Selge, and which was represented upon its coins. The numismatic evidence<sup>37</sup> tends to show that

<sup>35</sup> See also Ramsay, *Hist. Geog.* p. 135.

<sup>36</sup> Strabo, xii. 8, 20.

<sup>37</sup> Collected by Dr. Imhoof-Blumer, *Monn. Gr.*, pp. 342—345; cp. Head, *Hist. Num.* p. 593. About the *styrax*, see K. Koch, *Die Bäume und Straucher des alten Griechenlands* (Stuttgart, 1879), pp. 79-82.

the Selgians regarded the styrax as a sacred plant, and that they, in some way, connected it with their god Herakles. On the present coin the flower appears to be placed within a wreath or tænia.

## CYRENE.

During the past year the Museum has acquired four remarkable coins of Cyrene:—

29. *Obv.*—Bunch of grapes: border of dots.

*Rev.*—Winged male figure running r., holding wreath in each hand, in incuse square.

*R.* Size 1·05. Weight 266 grains. [See *Num. Chron.*, 1891, p. 1, No. I; Pl. I. 3.]

30. *Obv.*—Bunch of grapes: border of dots.

*Rev.*—Crested helmet r., in incuse square.

*R.* Size ·95. Weight 261·3 grains. [See *Num. Chron.*, 1891, p. 2, No. IV; Pl. I. 6.]

31. *Obv.*—Silphium plant (on the right, a deep cut).

*Rev.*—Gorgoneion within linear square: the whole in incuse square (double struck).

*R.* Size ·85. Weight 243 grains. Lumpy fabric. [See illustration.]



32. *Obv.*—IA  $\epsilon$  ONO  $\epsilon$  Head of young Zeus Ammon l., horned; laureate: plain border.

*Rev.*—Silphium plant.

*R.* Size 1. Weight 199·3 grains. [Pl. I. 25.]

Nos. 29 and 30 have already been published with photographs and full descriptions by Mr. Head in the *Numismatic Chronicle*, as cited above.<sup>38</sup> Mr. Head has argued forcibly in favour of the attribution of these coins to Cyrene. To his excellent paper there seems to be nothing to add, except, perhaps, a comment on the remarkable absence of the silphium—the usual arms of the city. On the analogy of other coins we should have expected, if not the whole silphium plant, at any rate a blossom, or a seed, or some floral ornament. If the coins with the grapes could be considered the *earliest* coins minted at Cyrene, the absence of the silphium would be less perplexing; for in that case we could suppose that the Cyrenæans at first adopted a bunch of grapes as their coin-type—in allusion to their original home in the wine-growing islands of the Ægean<sup>39</sup>—and that they subsequently exchanged this type for the silphium, which was, practically, never afterwards displaced on their coinage. It seems difficult, however, if not impossible, to date the “grape” coins earlier than those Cyrenæan coins that have merely an incuse square on the reverse. Now, the last-named coins bear the silphium on the obverse, and we are thus in face of the difficulty that Cyrene, after first choosing the silphium type, abandoned it in favour of the grapes, and then again deliberately re-adopted the silphium.

It is possible that this change of type may be due to some revolution at Cyrene, such as that by which the king, Arcesilaus III., temporarily lost his throne (*circ.* B.C. 530). Or, again, it may be connected with the still

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<sup>38</sup> Mr. Head at the same time published two specimens of a similar coin, *obv.*, bunch of grapes; *rev.*, head of Herakles I., in incuse square.—*Num. Chron.*, 1891, p. 1, Nos. ii., iii.

<sup>39</sup> Head, *Num. Chron.*, 1891, p. 4.

earlier revolution under Arcesilaus II. (*circa* B.C. 554—544), when Demonax planned a new constitution and divided the political power among the Theraeans, Greeks from Peloponnesus and Crete, and Greeks from the Aegean Islands.

In any case, the issue of the grape coins probably did not last long. This may be judged, not so much from the present rarity of the coins as from the fact that the dies in the series are interchanged,<sup>40</sup> and were, therefore, all used simultaneously or at intervals of no great length.

No. 31 is unpublished and shows a reverse-type—the Gorgoneion—new in the coinage of Cyrene. The coin appears to belong to the second period of the coinage, *circa* B.C. 530—480, according to the arrangement of Mr. Head (*Hist. Num.* p. 727).

No. 32, a tetradrachm of Samian weight, of the period B.C. 431—321 (*Hist. Num.* p. 729), also seems to be unpublished. A similar head occurs on a Cyrenæan didrachm (of Attic weight) bearing the name of the magistrate ΠΟΛΙΑΝΘΕΥΣ.<sup>41</sup> The magistrates' names ΙΑΣΩΝ and ΠΟΛΙΑΝΘΕΥΣ occur also on the gold coins of Cyrene<sup>42</sup> (B.C. 431—321).<sup>43</sup>

WARWICK WROTH.

<sup>40</sup> The identities in the dies were pointed out by Mr. Head (*Num. Chron.*, 1891, pp. 1, 2). The *obv.* of No. ii. (in Mr. Head's descriptions) is from the same *obv.* die as No. i. (our No. 29); the *rev.* of No. iii. is from the *rev.* of No. ii.; the *obv.* of No. iv. (=our No. 30) is from the *obv.* die of No. iii.

<sup>41</sup> Bompais, *Cyrénaïque*, pp. 121-123; engraved as frontispiece; a specimen is also in Mr. H. Montagu's collection. Cf. further, Müller, *Num. de l'anc. Afrique*, i. p. 45, No. 142.

<sup>42</sup> Müller, *op. cit.*, p. 49.

<sup>43</sup> I take this opportunity of pointing out that a coin in *Brit. Mus. Cat., Crete, &c.*, p. 98, No. 3; Pl. XXII. 22, attributed to the island of Cythnus, is of Cyrene. The legend, which is not quite complete on the British Museum specimen, should be read KYPA, not KYON.

## II.

### ON SOME UNPUBLISHED AND RARE GREEK COINS IN MY COLLECTION.

(See PLATES II., III.)

IN accordance with the example set by some of our well-known colleagues in numismatic science, it has occurred to me that the publication of the following short notes concerning some of the rarities in my collection of Greek coins may be useful and instructive.

These are illustrated by means of plates containing autotypes of the coins described. Most of the pieces are apparently unpublished, though some of them occur in the catalogues of the sales whence I have acquired them; others are of such rarity or in such condition as fairly to entitle them to be described and figured. The sizes given are according to Mionnet's scale.

#### TARENTUM (CALABRIA).

*Obv.*—Head of Hera to r. with stephane, and with hair bound with a fillet behind; also with earring, with pendant, and necklace. Inscription around, **TAPAΣ**.

*Rev.*—Taras with head to r., half raising himself on one knee and with the other drawn up under him, and holding in his right hand a distaff, and in his left a globe. Beneath him is a small dolphin. Inscription around, to the right, **TAPAΣ**.

*N.* Size 1. Wt. 21½ grs. [Pl. II. 1.]  
Date, circa 300 B.C.

This diobol is of beautiful design and workmanship, and superior in condition to a similar piece depicted by Mr. Arthur J. Evans from an example in the National Collection, in connection with his paper on the "Horsemen" of Tarentum (*Num. Chron.* Series III., vol. ix., Pl. V. 13). The obverse of my coin shows no sign of an inner circle, and the object held by the eponymic Founder of the city in his left hand is clearly a globe, and not a wreath, as suggested by Mr. Evans (*ibid.* p. 91, note 120). I have also ventured to designate the head as Hera rather than Persephone.

## CROTON (BRUTTIUM).

*Obv.*—Head of Hera Lakinia three-fourths facing to r., with lofty stephane with acanthus ornament in the centre and the forepart of a griffin at each side. Her hair is flowing, and she wears a necklace with heavy pendants. Around, from right to left, **KPOTO**.

*Rev.*—Herakles, the Oekist of Croton, naked, reclining on a lion's skin spread over rocks, and holding a wine-cup in his right hand. Above, his club entwined by a bow.

*R.* Size 4.5. Wt. 122½ grs. Date, B.C.  
420—390. [Pl. II. 2.]

This stater is of exquisite workmanship, and apparently differs in detail from any published example of the same type. It affords a striking instance of the very high development of art which prevailed at Croton during this period, and which Mr. Head with great probability ascribes to the influence of the works of Zeuxis, who was painting at Croton about the end of the fifth century.<sup>1</sup>

<sup>1</sup> See Imhoof, *Mon. gr.*, Pl. A 4.



## NAXOS (SICILY).

*Obv.*—Laureated androgynous head of Apollo Archegetes to r.; behind, a laurel leaf with a berry attached. In front, **ΝΑΞΙΩΝ**. Dotted circle partially visible.

*Rev.*—Silenos naked, seated on the skin of some animal to r., but looking back at a kantharos, which he raises in his right hand; his long bushy tail appears to the left, as also a twining vine-branch; to the r., a thyrsus, and behind it, a bearded term.

*R.* Size  $4\frac{1}{2}$ . Wt.  $129\frac{1}{2}$  grs. [Pl. II. 3.]  
Date, B.C. 415—408.

This is a didrachm of great rarity. I obtained it from the sale of the coins of the late Mr. G. R. Smith, who acquired it from the Northwick Collection (lot 315).<sup>2</sup>

## ZÆELII (?) OR LETE (MACEDONIA).

*Obv.*—Uncertain inscription. Centaur with nymph.

*Rev.*—Helmet within an incuse square.

*R.* Size 4.2. Wt. 149 grs. [Pl. II. 4.]

No specimen of this extremely rare stater is in the National Collection. I acquired it as a coin of Lete, and the inscription on the obverse may be **ΛΕΤΑΙΩΝ** retrograde, but the type is more suggestive of the rare mint of the Zæelii, which is known only from the coin reading **ΙΑΙΕΛΕΩΝ**, which is depicted by Head (*Hist. Num.* fig. 115).

The helmet appears on several Macedonian coins, viz., on pieces of various denominations under the reign of Perdiccas II, and less frequently on those of Archelaus I and Amyntas II (?).

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<sup>2</sup> See *Torr.* liii. 6.



FROM THE MONTAGU COLLECTION.



## OLYNTHUS (MACEDONIA).

*Obv.*—Quadriga of walking horses driven by a bearded charioteer, holding a whip in his right hand; above, a globular disc.

*Rev.*—An eagle flying to the l. within an incuse square.

*R.* Size 6. Wt. 267 grs. [Pl. II. 5.]  
Date, circa B.C. 479—392.

The obverse type of this tetradrachm, which is of exceptional rarity, may be agonistic; that of the reverse, as suggested by Mr. Head, may be borrowed from that of the mother city Chalcis, in Eubœa.

## AMPHIPOLIS (MACEDONIA).

*Obv.*—Head of Apollo, three-quarter face to r.

*Rev.*—ΑΜΦΙΠΟΛΙΤΕΩΝ on a raised frame in an incuse square. In the midst, a race-torch to the r.; to its left the symbol is a small tripod.

*R.* Size 7. Wt. 212 grs. [Pl. II. 6.]  
Date, circa B.C. 424—358.

This tetradrachm, which is of the finest style, though not in the finest condition, is depicted on account of the rare position of the race-torch, the flame of which is to the right instead of to the left. Not one of the examples of this piece in the National Collection shows this peculiarity. I recently acquired my specimen in Germany, and strangely enough, a similar piece with the same symbol was sold last year at Frankfort, in the Martini sale, and was purchased by Dr. Weber. The symbol (tripod) does not appear upon any of the pieces described by Mionnet, but is depicted on one of the tetradrachms of the ordinary type in the National Collection.

## PHILIP II, KING OF MACEDON.

*Obv.*—Head of young Herakles with lion's skin to r.

*Rev.*—Naked boy rider touching the mane of his horse; around, ΦΙΛΙΠΠΟΥ. Beneath the horse is a fulmen, placed perpendicularly.

*R.* Size 4·5. Wt. 107 grs. [Pl. II. 7.]

Philip's didrachm is very rare, and seldom met with in good condition. The fulmen on the gold staters is probably referable to Pella, which had been promoted by Philip to be the seat of government, and there is no reason why this didrachm should not be attributed to the same town.

## ALEXANDER III, KING OF MACEDON.

*Obv.*—Head of young Herakles with lion's skin to r.

*Rev.*—Zeus seated on throne to l., holding eagle in his right hand and sceptre in his left. To the r., behind him, ΑΛΕΞΑΝΔΡΟΥ; to the left, the forepart of a pegasus.

*R.* Size 4·5. Wt. 130 grs. [Pl. II. 8.]

The didrachm of Alexander is of excessive rarity, and the symbol on the present specimen seems to be unpublished. It, however, occurs on the tetradrachm, and has been attributed by Müller (No. 602) to Macedon, Thrace, or Thessaly.

## ALEXANDER IV, (ÆGOS,) SON OF ROXANA.

*Obv.*—Head of Pallas in crested Corinthian helmet adorned with serpent, to r.

*Rev.*—Winged Nikê to l., holding wreath and trophy stand to the r., ΑΛΕΞΑΝΔΡΟΥ; to the l., .

*N.* Size 4·5. Wt. 182½ grs. [Pl. II. 9.]

This stater, which is of very fine work, is depicted

(Pl. II., No. 54) in the sale catalogue of the coins of the Comte de D . . . (Du Chastel), Paris, 1889, and is there described as of Alexander Aegus. A note appended states that it must have been struck in Egypt, and that the same monogram occurs on tetradrachms of Alexander Aegus struck by order of Ptolemy Soter (see *B. M. Cat. Ptolemies*, p. xvii.). There appears to be no valid reason why the younger Alexander, who appears to have been called ἄλλος, and not αἰγός, which is a corrupt reading, should not have struck gold staters as well as tetradrachms, and if he did so, the piece described fulfils every qualification that one would expect to meet on such a stater. Its beauty and fineness of workmanship is beyond all doubt, and in that respect it excels any stater of Alexander III that I have hitherto seen.

#### ABDERA (THRACE).

*Obv.*—Griffin with pointed wings to l., on which is perched a small owl.

*Rev.*—ΕΠΙ · ΕΟΝΥΔ · Σ (ΛΕΟΝΥΔΟΣ ?) in shallow incuse square. In the centre, a smaller square quartered.

Æ. Size 7. Wt. 229½ grs. Date, B.C. 450—430. [Pl. II. 10.]

I include this piece on account of the very rare, and so far as I know, unpublished, symbol of the owl. Many interesting symbols have already been noticed, and upon these coins they in all probability are the distinguishing mark of the magistrate whose name appears on the reverse. This example formed part of a recent find, of which I have seen other pieces, none of which, however, bear this distinguishing symbol, or the name of the same magistrate, which also appears to be new.

## MELITEA (THESSALY).

*Obv.*—Head of Zeus laureate and bearded, to r. Beneath, two objects which appear to be budding leaves or grains of corn.

*Rev.*—A bull grazing. Above, **MEΛITE** . . ; beneath, an oak-branch with an acorn attached to one of its twigs.

*Æ.* Size 4·20. Wt. 93 grs. Circa B.C. 400—350. [Pl. II. 11.]

This drachm is of very fine work, and formed lot 625 of the Photiades Pasha sale, where it was described as unpublished. It is, I believe, unique. No piece of this town of so large a denomination appears to have been published; the obol and diobol, both very rare, being the only denominations previously known.

## ELIS.

*Obv.*—Eagle flying to l., with a serpent in its beak.

*Rev.*—**F—A**. Winged, ornamented fulmen of a somewhat conventional shape.

*Æ.* Size 3. Wt. 86½ grs. B.C. 480—421. [Pl. II. 12.]

Although the stater of this type occurs, I do not find that the hemi-stater has been described, nor is there any example of it in the National Collection.

## ARCADIA.

*Obv.*—**BETOYPIOC**. Bust of Antinous to r.

*Rev.*—**TOIC APKACI**. Horse to r.

*Æ.* Size 5. Wt. 120 grs. [Pl. II. 13.]

This coin, which is in the finest state of preservation, records a dedication to the Arcadians by one Veturius,

and this, as Mr. Head suggests, was probably on the occasion of a festival in honour of the new god Antinous, whose cult was established on a grand scale in the reign of Hadrian, at Mantinea, the mother city of Bithynium, and the birthplace of Antinous.

This piece has already been figured in the sale catalogue of the coins of M. Belfort. It was acquired by Mr. Martini, and was purchased by me at the sale of that gentleman's coins, at Frankfort, in October, 1890.

The head of Antinous appears to do full justice to that ill-fated youth, and to give a freer rendering than usual of his features, with the slight addition of the usual attributes of Greek art, preserving, however, the somewhat dreamy look which characterizes him on some other of the known pieces bearing his portrait.

GORTYNA (CRETE).

*Obv.*—Head of Athene (as on coins of Athens) to r. Beneath her chin is the letter B.

*Rev.*—Owl upon amphora (also as on coins of Athens) to the r., the symbol of a rushing bull. *Leg.* ΓΟΡΤΥΝΙΩΝ . ΜΕΝΑΝΤΙ; all within wreath.

*R.* Size 7·5. Wt. 238 grs. Date, circa B.C. 200. [Pl. II. 14.]

This tetradrachm, bearing Athenian types, is of extreme rarity. On the example in the National Collection there is no inscription on the reverse except ΓΟΡΤΥΝΙΩΝ. I should imagine that, in accordance with the practice at Athens, the ΜΕΝΑΝΤΙ on my piece records two magistrates, whose names commence with ΜΕΝ and ΑΝΤΙ respectively. It is interesting to find that the well-known Gortynian type of the bull is still preserved, though in a very subordinate position, on the reverse of this coin.



## GORTYNA (CRETE).

*Obv.*—Head of Demeter (?) to r., with wreath, earring, and necklace.

*Rev.*—Bull to r., in full gallop and looking back.

R. Size 4. Wt. 88½ grs. Date B.C. 481—300. [Pl. II. 15.]

This drachm is from the recent sale of Admiral Spratt's coins, and is figured here inasmuch as it does not appear to be published, and no specimen of it is in the National Collection.

The obverse seems to be from the same die as the piece described in *B. M. Cat.*, Pl. XI. 1. The design on the reverse is most spirited in drawing and character, and well exemplifies the great facility for depicting natural objects with which the Cretan engravers of this period have been so justly credited.

## PRÆSUS (CRETE).

*Obv.*—Zeus Diktaios enthroned to l.; holding eagle and sceptre.

*Rev.*—Bull to l.; above, ΠΡΑΙΞΙΟ . . retrograde.

R. Size 7. Wt. 165 grs. [Pl. II. 16.]

This piece, which is apparently struck over another coin, differs from a somewhat similar example in the National Collection (*B. M., Crete*, Pl. XVII. 8). The so-called bull may, from its appearance, be a cow, and is turned to the left instead of butting to the right. There are traces of lettering to the right of the seated Zeus, but these may be relics of the original coin over which this is struck. I can find no described piece which corresponds with this.

## CARYSTUS? (EUBŒA).

*Obv.*—A cock to the l.

*Rev.*—Incuse, divided into eight triangular compartments, some deeper than others.

R. Size 4.5. Wt. 190 grs. (Date, circa  
600—480.) [Pl. III. 1.]

Although I have headed the description of this stater with the name of Carystus, with which the design of a cock (*κᾱρυξ*, Aristoph., *Ecol.* 30) is identified, yet I do not think that it can be attributed to that town. It was sold to me as being a coin of Himera, in Sicily, which, having regard to its weight and characteristics, it clearly is not. In a paper in the *Num. Chron.*, vol. vi., p. 134, Mr. H. P. Borrell has given a note of a memorandum which, in September, 1821, he made in connection with what is now generally known as the Santorin find. Amongst the 760 pieces of this find, the great majority of which were coins of Ægina, was one which he describes as "1 Cock. Carystus?"; and which, judging from his remarks, was, in all probability, of the Æginetan standard of weight.

A later description of this find has been recently contributed to the *Num. Chron.* by Mr. Warwick Wroth, F.S.A. (*N.C.*, 3rd S., vol. iv., p. 276), in which Mr. Wroth, in referring to the piece described by Mr. Borrell, states that he is unable to make out what coin is intended. I consider that, in all probability, my coin is either the identical piece from the find, or is one exactly similar to it. I think that it should be attributed to one of the islands of the Cyclades group, owing not only to its provenance, and to the fact that Thera, the modern Santorin,

forms part of that group, but also, and more especially, to the fact that in weight, size, and general appearance it has a great affinity to many of the pieces that were struck in several of the other islands of the same group, such as Paros, Siphnos, &c.

CYZICUS (MYSIA).

*Obv.*—Gorgon's head ; beneath, tunny fish.

*Rev.*—Quadripartite incuse square.

El. Size 4.5. Wt. 248 grs. [Pl. III. 2.]

This stater is unpublished, and was considered by me, when I first acquired it in 1891, to be unique. Since then, however, two specimens, probably from the same find, have occurred ; and it is almost needless to say that one of these has found its way into the rich collection of Mr. Greenwell, to whom we are indebted for so great an increase to our knowledge of Cyzicene coins.

The additions to the now numerous list of these staters seem almost endless, and tend to add to our astonishment at the doubts which prevailed in earlier times as to their existence. The Gorgon's head on the piece above described is very similar to that depicted on the coins of Neapolis, in Macedonia.

LESBOS.

*Obv.*—Archaic head of Athene to l., wearing a helmet.

*Rev.*—Rude incuse square.

El. Size 1.25. Wt. 40 grs. [Pl. III. 3.]

The archaic head on this very rare, and probably unpublished, coin, has all the appearance of being a copy of the head of some statue. Whether the coin was issued



FROM THE MONTAGU COLLECTION.



at Lesbos, or some other place in the same district, may be problematical; and, if I may be permitted to give a hint to some of our friends who have time and knowledge at their disposal, I may add that I cannot conceive a more engrossing or useful work than that of determining the history and attribution of the long series of beautiful hectæ which adorn our cabinets, but have hitherto failed to receive fixed attributions with any degree of certainty.

## METHYMNA (LESBOS).

*Obv.*—**ΜΑΘΥΜΝΑΙΟΣ**. Boar to r.

*Rev.*—Head of Athene, of archaic style; her helmet decorated with scroll-work, &c., with a peculiar formation resembling a bent spike in front; in an incuse square with dotted inner circle.

*R.* Size 5. Wt. 180½ grs. Date, *circ.* B.C. 500. [Pl. III. 4.]

This rare stater differs from that described by Head, in having (*inter alia*) no legend on the reverse. There appears to have been a recent find of these staters, and among them were examples of the two following pieces, which is one of the reasons which induce me to ascribe both of them to the same town. It has been brought to my notice that some forgeries have (probably in consequence of the impetus given by the find) been lately offered for sale. My own specimen, which I purchased indirectly from an Eastern dealer, is in the finest state of preservation. I give the date as stated by Mr. Head, although I think it is possible that the real date may, notwithstanding the archaic form of the design and lettering, be somewhat later. On the other hand, the same form of the helmet and its appendage occurs on ancient Greek vases of about the early part of the sixth century B.C.

Same town ?

*Obv.*—Warrior in armour, kneeling to l., with spear and buckler.

*Rev.*—Rider, with low-crowned helmet, on galloping horse to r.; all in incuse square with dotted inner circle.

R. Size 2.5. Wt. 48 grs. [Pl. III. 5.]

Examples of this coin have been in the National Collection for some time, and, after various shiftings, have recently been ascribed, somewhat tentatively, to Tarsus. The reason above stated for its attribution by me to Methymna is considerably strengthened by the general resemblance of its style of work to that of the last-described stater, including, particularly, the same kind of incuse square with dotted inner circle. Strangely enough, the weight of this piece exactly corresponds with that of a silver piece of Methymna, described by Mr. Head, on the reverse of which is a lyre, and the inscription ΜΑΘΥ; and the piece I next refer to corresponds in weight to another piece also described by him, with Arion with lyre on the reverse, but both of which pieces so described are attributed by Mr. Head to a date subsequent to B.C. 300.

Same town ?

*Obv.*—Gorgon's head facing, of somewhat archaic style.

*Rev.*—Head of Athene in large helmet to l.; all in incuse square with dotted inner circle.

R. Size 1.10. Wt. 19½ grs. [Pl. III. 6.]

This small piece, probably a diobol, if the first-mentioned piece of this town be a didrachm, has the same distinguishing feature of the dotted inner circle, and, as a further connecting-link, bears the head of

Athene, of an archaic though somewhat different treatment from that which occurs on the larger piece. It certainly appears, by its weight, to be the half in denomination of the preceding coin, though evidently of an earlier date; and all these facts taken in combination point somewhat irresistibly to a common origin of all the three above-described pieces.

CNIDUS (CARIA).

*Obv.*—Head of Aphrodite Euploia to r., with diadem, ear-ring, and necklace.

*Rev.*—Forepart of lion; above, magistrate's name, apparently ending . . . . . ΜΕΛΩΝ; beneath, ΚΝΙ.

Æ. Size 7. Wt. 227½ grs. [Pl. III. 7.]

This beautiful and extremely rare tetradrachm is somewhat oxidised, but not so as to affect its fine preservation. That a portion of the magistrate's name is missing is due to the size of the flan only. The three examples of the tetradrachm of this period that are known to me, which are in the National Collection,<sup>3</sup> the Bibliothèque Nationale, and Dr. Weber's Collection<sup>4</sup> respectively, all differ from each other and from the above-described specimen.

CILICIA.

*Obv.*—Archer in flowing robe, advancing with outstretched bow to r.

*Rev.*—Warrior similarly apparelled, but with spear instead of a bow, advancing to r.

Æ. Size 5. Wt. 162 grs. [Pl. III. 8.]

This piece has a Persian appearance, and is struck on

<sup>3</sup> Wroth, *Num. Chron.*, 1891, p. 181, No. 27, Pl. IV. 18.

<sup>4</sup> Imhoof-Blumer, *Griech. Münzen*, Pl. X.



the Persic standard (*circ.* 170—160 grains). A similar specimen is described in *Hist. Num.* under Mallus (p. 606), and is attributed to the period B.C. 385—333. It formed part of the find discovered many years ago, from which several coins of Mallus, Nagidus, &c., have recently been brought to my notice, and I have no doubt that it formed part of the currency of some Persian satrap in those regions.

CELENDERIS (CILICIA).

*Obv.*—Naked horseman with whip, riding sideways on prancing horse.

*Rev.*—Goat kneeling on one knee to the l., looking back; above, ΚΕΛ; below, a dotted line: all in incuse circle.

R. Size 5. Wt. 164 grs. Date, *circ.* 850.  
[Pl. III. 9.]

I depict this coin, not only on account of its work being somewhat bolder and finer than usual, but also on account of the goat on the reverse being to the left instead of to the right, as is usually the case.

ALEXANDER II (ZEBINA), KING OF SYRIA.

*Obv.*—Diademed head of king to r., within bead and reel border.

*Rev.*—Zeus enthroned to l., holding eagle and sceptre. To the right, in two lines, ΒΑΣΙΛΕΩΣ ΑΛΕΞΑΝΔΡΟΥ; to the left, in two lines, ΘΕΟΥ ΕΠΙΦΑΝΟΥΣ: and beneath, ΝΙΚΗΦΟΡΟΥ.

N. Size 4-9. Wt. 183½ grs. Date B.C. 128—123. [Pl. III. 10.]

This beautiful gold piece is, so far as I know, unique, nor is any other gold coin of Alexander Zebina known to exist. It is referred to by M. Babelon in his *magnum opus* on *The Kings of Syria, Armenia, and Commagene*, and

the following suggestions made by him on the subject are well worth translating.

"Alexander II Zebina, having displeased the King of Egypt, Ptolemy confronted him with a new competitor in the person of Antiochus VIII, Grypus, brother of Seleucus V. Zebina, defeated, shut himself up in Antioch, and there, in order to pay his remaining troops, despoiled the temple of Zeus of its treasure, and had the audacity to carry away the golden Victory which the god held in his hand. 'Jovis solidum ex auro signum Victoriæ tolli jubet,' writes Justin. In vain did he endeavour to propitiate the god and the people by saying that he accepted the Victory which Zeus offered him. This play upon words recalls the famous *συγχρησόμεθα ταῖς Νίκαις εἰς τὸν πόλεμον* pronounced at Athens, when, in order to provide means for the war in 406 B.C., the golden Victories of the Parthenon were ordered to be melted. But what is particularly interesting is that a specimen occurs of the gold currency made from the treasure and golden Victory of which Zeus was despoiled. I have recently had an opportunity of seeing a gold stater of Alexander Zebina in the finest state of preservation, with the type of Zeus Nikephoros. Is it not especially curious to note the connection between this gold piece and the anecdote which we have narrated?"

EUKRATIDES, KING OF BACTRIA AND INDIA.

*Obv.*—Bust of the king, draped and helmeted, to l., within a dotted circle.

*Rev.*—ΒΑΣΙΛΕΥΣ ΜΕΓΑΛΟΥ ΕΥΚΡΑΤΙΔΟΥ. The Dioskuri on horseback to r.

*N.* Size 5. Wt. 181½ grs. Date, circa B.C. 200—150. [Pl. III. 11.]

This unique gold piece was formerly worn by an Afghan officer as a signet attached to a gold ring, from which it is said to have been cut off by the gentleman who acquired it some years ago. It certainly bears the mark of some such treatment. In general design it resembles the famous twenty-stater piece in the Bibliothèque Nationale, and is undoubtedly a genuine coin.

## PERSIA.

*Obv.*—Persian king, crowned, and kneeling to r., with bow.

*Rev.*—Rude incuse square.

*N.* Size .5. Wt. 10½ grs. [Pl. III., 12.]

This small gold piece is unpublished. I have no doubt of its genuineness, though naturally some suspicion might be cast upon it, having regard to the fact that no coin of such a denomination has been before described. In weight it is the twelfth part of the ordinary Persian daric or stater, and may therefore be termed a gold obol. I purchased it from a dealer, but have been unable to determine its provenance.

## CYRENE.

*Obv.*—Young head, with ram's horn; to the l., ΠΟΛΙ-  
ΑΝΘΕΥΣ: all within a dotted inner circle.

*Rev.*—Hermes standing to l., with chlamys and holding a  
filleted caduceus in his r. hand; to the l., ΔΑΜΩ-  
ΚΥΡΑΣ: all within a dotted inner circle.

*R.* Size 5. Wt. 130½ grs. Date, B.C. 431—  
321. [Pl. III., 13.]

This piece is said to be the second known example of this type. The specimen already known is described by Bompais (*Cyrénaique*, p. 121, and frontispiece; cf. *Hist.*

*Num.*, p. 730). The style and workmanship of the coin is much in advance of the usual pieces of this period, and the introduction of Hermes is somewhat peculiar. No representation of this deity seems to appear on any other specimen of the coinage of Cyrene. Mr. Head suggests that the youthful head with the ram's horn may be Aristæos, the son of Apollo and the nymph Kyrene.

A similar obverse type, with the magistrate's name, ΙΑΣΩΝ, occurs on a coin of Cyrene in the British Museum.

H. MONTAGU.

### III.

#### COINS OF THE KUSHÂNS, OR GREAT YUE-TI.

##### CLASS C.

(See PLATES IV.—VIII.)

BEFORE describing the coins of the *Kushâns*, it is necessary that I should state my reasons for considering them a separate race, quite distinct from the *Sakas*, or *Sacæ* Scythians. This is the more necessary as the *Turki* nationality of the famous King Kanishka has lately been denied by Mr. Fergusson, relying on the erroneous reading of the legend of a single coin. The coin was a tetradrachm of Heraüs, or Miaüs, on which the legend of ΣΑΝΑΒ ΚΟΡΑΝΟΥ was read as ΣΑΚΑ ΚΟΙΡΑΝΟΥ, or King of the Sakas. In my original paper on the coins of this chief,<sup>1</sup> I suggested that the word ΣΑΝΑΒ might be only the Greek form of the title of *Tsanyu* or *Tanju*, which is itself a contraction of the Chinese *Tsem-li—Khu-thu—Tan-ju*, or “Heaven’s-son-Great,” or “Great son of Heaven.” My suggestion has since been confirmed by the acquisition of a duplicate copper coin, on which in Gandharian characters I read the Indian title of *Devaputra*, which has exactly the same meaning. As this title is used by the three Kushân kings Kanishka, Hu-

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<sup>1</sup> *Nun. Chron.* 3rd Series, viii. 47, and x. Pl. IX. fig. 3.

vishka, and Vâsu Deva, its use by Miaüs would seem to prove that he also was a Kushân, as I had already pointed out by my reading of **KOPLANOY**.

The earliest notices of the Kushâns we owe to the Chinese. In B.C. 165 the Great *Yue-ti*, being driven across the Jaxartes by the *Huing-nu*, succeeded in establishing themselves in Sogdiana. After some time they advanced to the Oxus, and about B.C. 126, they were found by the Chinese envoy Chang-kao in full possession of Bactriana, from which they had driven out the *Ta-hia*, or Greeks, and the *Sai*, or Sakas. The horde then consisted of five tribes. One hundred years later, or about 20 B.C., the chief of the Kushân tribe subjugated the other four tribes, and took the title of "King of the Kushâns." This king, named *Kieu-tsiukhio*, then crossed the Caucasus and occupied the Kabul valley. He has been identified by general consent with *Kujula Kadphises* of the coins, who was the contemporary of the last Greek King Hermæus. His son, named *Yun-Kao-ching*, is said to have conquered India. As *Yun*, *Hun*, and *Wan* are only dialectical variants of the same term, I have identified the conqueror of India with the *Hima* or *Wema Kadphises* of the gold and copper coins, and also with *Wen*, the common ancestor of no less than ten of the reigning families of the *Yue-ti* in Bactriana and Sogdiana.<sup>2</sup> All of these chiefs bore the title of *Shao-wu*, which I long ago identified with the **ZAOOY** of the coins of *Kozola Kadaphes*.<sup>3</sup>

<sup>2</sup> Remusat, *Nouv. Mélanges Asiatiques*, i. 227.

<sup>3</sup> *Num. Chron.* 1872, p. 181. My reading of **ZAOOY** for **ZAOOY** is not alluded to by Prof. P. Gardner in the *Brit. Mus. Cat.*, published in 1886, p. 123, where he notes the correction.

As these Chinese accounts are generally corroborated by the few statements of classical authors which have come down to us, I will now compare them together.

1. Strabo (*Geogr.* xi. 8-2) states that "the best known tribes (of Scythians) are those who deprived the Greeks of Bactriana, the Asii, Pasiani, Tokhari, and Sakarauli, who came from the country beyond the Jaxartes." Here, then, *Sakarauli* are clearly the *Sakas*, and the *Tokhari* are the *Yue-ti*, who drove out the *Sakas*. The *Pasiani* I would identify with the *Kushâns*. Trogus also refers to the same events when, after noting the rebellion of Theodotus, he says [*Prolog.* xli.]: "Deinde qua re pugnantes Scythicæ gentes *Sarauca* et *Asiani* Bactra occupavere et Sogdianos."

2. The death of the Parthian King, Phraates II., B.C. 126, in battle with the Scythians, as related by Justin [xlii. 1], I would refer to the retreat of the *Sakas* southward before the *Yue-ti*. The death of the next Parthian King, Artabanus II., in B.C. 123, in battle with the *Thogarii*, I would refer to the advance of the *Tokhari*, after the defeat of the *Sakas*.

3. The Chinese account of the subjugation of the four tribes of the *Yue-ti* by the chief of the *Kushâns* (the fifth tribe), is confirmed by the statement of Trogus (*Prolog.* xlii.), "Additæ res Scythicæ"; "reges *Thogarorum Asiani*, interitusque *Saraucarum*." This I take to be a succinct record of the fact that the *Kushâns* (*Asiani*) gave kings to the *Tokhâri*, and defeated the *Sakas* (*Sarauca*).

4. Both Trogus and Justin spell the name of this people with *Th*, as if derived from a Greek source. I notice this spelling for the purpose of referring to a statement of Pliny, who says that the stone *Callaina*, of a pale

green colour, is found in the country of the *Phycari*.<sup>4</sup> As he locates the *Phycari* at the back of the Indian Caucasus, I would correct the name to *Thychari*, by changing the Greek  $\Phi$  to  $\Theta$ . This change is supported by the fact that the *Callais* or *Callaina* stone, the "Turquoise," is most plentifully found at Nishapur in Khorasân, in the Western extension of the Caucasus. We thus learn that the *Tokhari* had pushed their conquests westward as far as Nishapur, before the time of Pliny, or say as early as 50 A.D. By the Hindus these princes were named in Sanskrit *Tushâra*, or "men of the snowy land." But the Pali or spoken form of the name was *Tukhâra*, which was the original of the *Toxapoi* of Strabo and Ptolemy, and of the *Tu-ho-lo* of the Chinese. The name is still preserved in *Tokhâristan*.

The successor of Yun-kao-ching (or Wema Kadphises) was *Kanishka*, of whom we possess several brief but independent notices, all of which give the most clear and satisfactory evidence that he was not a Saka.

According to the Raja Tarangini (i. 170), he was a *Turushka*, or Turk (*Turushkânwaya*).

In Court's Manikyâla inscription, he is called "the aggrandizer of the Gushân race" (*samvardhaka Gushâna vansa*).

According to Biruni (Sachau's translation, ii. 11), Raja Kanik was the descendant of the *Turki* chief, *Barhatagin*,<sup>5</sup> the founder of the *Shâhiya* rule in Kabul. He is further described as being dressed like a *Turk*, in a high hat and boots, which is a *very exact* description of the costume of

<sup>4</sup> *Nat. Hist.*, xxxvii. 38.

<sup>5</sup> I would identify him with *Burtechino*, or the "dun wolf," who was believed to be the progenitor of the whole race.



the Kushân kings, Wema Kadphises and Kanishka, as seen on their coins.

Having thus shown, as I believe conclusively, that Kanishka was a *Kushân Tukhâra*, it follows that he could not have been the founder of the Saka era. The era is, in fact, always ascribed to a *Saka King* in hundreds of inscriptions. In one of the most ancient inscriptions, indeed, the establishment of the era is referred to the *abhisheka*, or "installation" of the Saka king. I believe that the actual founder of the *Saka* era was the *Saka* king *Chashtana*, the *Tiastanes* of Ptolemy, whose descendants certainly made use of it in dating their coins and inscriptions.

But if Kanishka did not found the Saka era, it does not seem likely that he would have used it. What, then, is the era which is found in the inscriptions of the three Kushân kings, Kanishka, Huvishka, and Vâsu Deva, in both the Gandharian and Indian characters. This I believe to have been the Seleukidan era. My reason for this belief is the fact that the Kushâns make use of the Macedonian months. The names of *Artemisios*, *Panemos*, and *Apellaios* were first read by myself. *Daisios* followed soon after; and I am now able to add *Peritios*. It seems therefore a reasonable conclusion that the Kushâns must have adopted the Macedonian calendar of the Seleukidæ. If so, the date of these three Kushân kings might be explained by the omission of the hundreds of the Seleukidan era, which we know was a common practice in India in reckoning the *Sapt Rishi kâl*, or "Era of the Seven Rishis." This mode is used in fact throughout the Raja Tarangini. I find the same mode also on the coins of the Rajput Chief, *Malaya Varma Deva*, which bear the shortened date of S. 83, as well as the full date S. 1283.

This practice of expressing curtailed dates, by leaving out the hundreds, had already been adopted on some of the coins of the Greek kings, Eukratides and Heliokles. Mr. Thomas thus explained the letters  $\Pi\Gamma = 83$ , on the coins of Heliokles, by pointing to the full date of  $P\Pi\Gamma = 183$ , on a tetradrachm of the same king in the British Museum. In the same way I would explain the letters  $NA = 51$ , and  $O\Gamma = 73$ , on the tetradrachms of Eukratides as being intended for 151 and 173 of the Seleukidan era.

The earliest and latest dates of Kanishka yet found are S. 7 and S. 28, which, if referred to the Saka era would be A.D. 85 and 106. But if read as 407 and 428 of the Seleukidan era, they would correspond with A.D. 95 and 116. The difference from the Saka era is only ten years; but I must confess that I feel a strong repugnance to the use of the Saka era by the Kushâns. I fully believe that the Saka era was *founded* by a Saka king; but as it is not *impossible* that the Kushâns *might have adopted* the same era, I am willing to make use of it as giving at any rate a very close approximation to the true dates of the Kushân kings. Their dates would, therefore, be as follows:—

B.C.	10.	Kujula Kadphises.
A.D.	30.	Wema Kadphises.
„	70.	Kujula Kara Kadphises.
„	78.	Kanishka.
„	120.	Huvishka.
„	150.	Vâsu Deva.
„	176 = S. 98	—latest date of Vâsu Deva.

#### KUJULA-KADPHISES.

The coins of the Scythian chief, Kujula Kadphises, King of the Kushâns, are very numerous both in the

Kabul valley and in the Western Panjâb. From his coins we learn that he was the overthrower of the last Greek king, as we find the name of the Greek Hermæus associated with that of the Scythian Kujula Kadphises on the same coins. On those with the joint names of Hermæus and Kujula, the Greek legend is invariably blundered, as ΒΑΣΙΛΕΩΣ ΣΤΗΡΟΣ ΣΥ ΕΡΜΑΙΟΥ. But the same blundered legend is also found on the small coins with the figures of Victory and of Zeus seated, which bear the name of Hermæus alone, although the native legend is quite correct. Fifty years ago, I suggested that the letters ΣΥ might possibly be intended for Συγγενής, the "kinsman" of Hermæus, by the marriage of the Greek king's daughter with the Scythian conqueror. In this manner Seleukos and Chandra Gupta became allies; and at a later date the Sassanian Hormisdas II. married the daughter of the Kushân King of Kabul. Such an alliance would have secured for Kujula a favourable reception by the Greek subjects of Hermæus. I only offer this as a mere conjectural explanation of the puzzling ΣΥ.

The coins Nos. 5 and 6 of Plate XIV. are specimens of a new and rare type, on which the king is represented, with a helmet, on the obverse, and armed with a spear and shield on the reverse. A clay seal with the same figure is given in *Ariana Antiqua*, Pl. IV. 6, amongst the relics found by Masson in the Kotpur Stûpa.

*Kozola-Kadaphes* I take to be only a variant spelling of the same king's name, on the issue of a different mint. The head seems to be imitated from the coins of Augustus, his contemporary.

The coins with the two-humped camel were formerly assigned to Azas. Several years ago I read the name in

the long native legend as *Kujula-Kara-Kadphises*. He must have been a king of the Kushâns, as he takes the well-known Kushân title of *Deva-putra*. I conjecture that he may have been the eldest son and immediate successor of Kujula Kadphises, and, therefore, the predecessor of Wema Kadphises. So far as I know, his coins are rarely found to the west of the Indus.

#### WEMA-KADPHISES.

The coins of *Wema Kadphises* offer little variety. The reverses, without a single exception, are confined to the worship of the Indian god, Siva. On some, the god is represented standing alone, holding a trident in his right hand, with the tiger's skin on his left arm, and a water vessel in the hand. On others he is accompanied by his bull, Nandi. On the small gold coins, *quarter dinârs*, the type is simply the trident of Mahadeva with the axe attached to the side.

On a single double dinâr the king is seen sitting on a throne with both feet resting on a footstool, and holding a flower in his right hand. On the other coins he is represented holding a club either in front of his face or resting on his right shoulder. On a single gold dinâr he is seen riding in a two-horse chariot with his club resting on his right shoulder and a small driver in front.

The Greek inscriptions are invariably in the nominative case, either ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ ΣΩΤΗΡ ΜΕΓΑΣ ΟΟΗΜΟ ΚΑΔΦΙΣΗΣ as on the *copper* coin, or simply ΒΑΣΙΛΕΥΣ ΟΟΗΜΟ ΚΑΔΦΙΣΗΣ as on the gold coins. The native inscription is always in the possessive case, *Maharajasa rajadhirajasa sarvaloga iṣvarasa mahiṣvarasa hima kathpiṣasa tradata*. I have long ago

identified *Hima*, or **OOHMO**, with *Wen*, the common ancestor of all the Kushân kings. *Wen* is identical with the variant pronunciation of *Yen* and *Hen*. The Chinese give this name at full length as *Yen-kao-ching*, and attribute to him the conquest of India. His rule probably extended from 30 to 70 A.D.

### KANISHKA.

The name of *Kanishka* has been preserved by the Chinese both in its full form as *Kia-ni-se-kia*, and also in its common spoken form as *Ka-ni-kia*, or *Kanikh*. It is found in the native history of Kashmir as *Kanishka*, a Buddhist prince of the *Turushka* race; and in its shortened form of *Kanak* it is preserved by *Al Biruni* as the Turki king of *Kabul*, who founded the great *Stûpa* at *Parshâwar*. In his inscriptions his name is invariably written *Kanishka*, both in Indian and Gandharian characters. On his coins the Greek spelling is **KANHÞKOY** and **KANHÞKI**, which may be rendered as *Kaneshka*, taking the abnormal **Þ** to be intended for *sh*.

On his coins we see the various changes of his religious belief. According to the Chinese pilgrim, *Hwen Thsang*, "he had no faith either in right or wrong, and he lightly esteemed the law of Buddha." His earliest coins show a preference for the pantheism of the Greeks in the worship of *Helios*, *Salene*, and *Hephaistos*. Then comes a mixture of Mazdean fire-worship and Indian nature-worship, followed by his conversion to Buddhism. The name of *Kanishka* is famous in Indian history as the great patron of Buddhism, who assembled a synod of five hundred monks in Kashmir, under *Pârswika*, for the compilation of an authoritative text of the Buddhist scriptures.

The inscriptions of Kanishka are dated in various years, from S. 7 to S. 28—which, if referred to the Saka era of 78 A.D., are equivalent to A.D. 85 and 106.

### HUVISHKA.

Huvishka, the Hushka of Kashmirian history, was certainly the successor of Kanishka, as the dates of his inscriptions begin with S. 33, and continue at various intervals down to S. 51 of the Wardak record. The Buddha Gayâ Colossal Buddha, which is dated in S. 64, I would also attribute to his reign, as the impression of one of Huvishka's gold coins formed part of the Relic deposit under the throne of the Great Temple of Mahâbodhi at Buddha Gayâ. As the two extreme dates of S. 33 and S. 64 are equivalent to A.D. 111 and 142, I think that we may safely assign to him a long reign, from S. 32 to S. 72, or from 110 to 150 A.D. The Roman gold coins found in the Ahinposh Stûpa confirm this date, as the latest coin of Sabina, the wife of Hadrian, cannot be earlier than 136 A.D.

The coins of Huvishka present the same mixed cult of Mazdean and Indian origin as those of Kanishka, with a few additions such as the Mazdean *Ashavikhsho* and *Oaninda*, and the Indian *Mahasena*, *Skanda Kumâra*, and *Visâkha*. His gold coins, which are very numerous, present the king's bust, and on one rare variety the head only. A few very rare coins show the king seated or riding an elephant. The copper coins present the full-length figure, either riding on an elephant, or lounging on a couch, or sitting crossed-legged. On two very rare copper coins, now lost, the king was shown on his knees before the goddess **NANA**.

## VASU-DEVA.

Vasu-Deva is connected with Kanishka and Huvishka by the similarity of his coinage in weight, make, and type, and in the peculiarity of using only Greek inscriptions. Three of his gold coins were found in a ruined Stûpa, below Ali Masjid, and there was a large number of them in the treasure trove of about 1,200 dinârs found at Peshâwar. They are common also all over the Punjâb and in North-west India. His inscriptions have hitherto been found only at Mathura and in the Indian character. But other inscriptions in Gandharian characters show that it was in use for some time after his reign. The dates of his Mathura inscriptions range from S. 74<sup>6</sup> to S. 98, or from A.D. 152 to 176. I think it probable, therefore, that his reign may have extended from 150 to 180 A.D.

The most notable peculiarity about his coins is the change in the symbol. His three predecessors, Wema Kadphises, Kanishka, and Huvishka, had all made use of the same symbol. But the symbol of Vasu-Deva must have had some marked significance, as it is used as the sole type of one of his copper coins (Pl. XXIV. fig. 1) with his name in Indian characters, written perpendicularly, *Vasu*. This particular symbol continued down to the time of the Guptas. The only innovation that I notice on the coins of Vasu-Deva is the representation of the god Siva, with three heads and four arms, in the orthodox Indian fashion.

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<sup>6</sup> Originally I read this date as 44, but as the symbols for 40 and 70 are very similar I have no hesitation in correcting my reading to 74 (see *Archæol. Survey* iii., Pl. XV., No. 8), as we know certainly that Huvishka was reigning from S. 38 to S. 51.

## TYPES OF THE COINS.

As many of the coin types of the great Kushân kings, Kanishka, Huvishka, and Vasu-Deva, appear to me to refer to the worship of the seven planets, and the various functions assigned to their regents, I have thought it most convenient to arrange them in the same order as the names of the seven week-days. I find about thirty different types, most of which appear to be susceptible of explanation. The chief difficulty lies in determining the source from which each name may have been derived, whether from India or Persia. At the first glance we can see that the figure labelled **MIIPO** is the Persian *Mithra*, or the sun, while that labelled **MAACHNO** must be the Indian god of war, *Mahasena*. The goddess **NANAIA**, or **NANA**, must also have been derived from Persia, while **CKANDO-KVMAPO** is clearly the son of the Indian god Siva. The termination of all the male names in **O** shows a decided Iranian influence. But the Kushâns themselves were a Turki tribe of Scythians, of whose worship we know absolutely nothing. On examining the coins of the first two kings I find that *Kujula Kadphises* adopted the type of the standing Herakles, while Wema Kadphises adopted the type of the Indian god Siva with his bull. But as the Greeks had already, as early as the time of Alexander, identified that Indian god with Herakles, I infer that the chief object of the early Kushân worship must have been the Scythian Herakles, or *Sapaleizes*, whom I would identify with the Scythian god Gebeleizes of Herodotus. A figure of Herakles was carried in front of the army of Porus. The people of the plains also are said to have worshipped



Herakles,<sup>7</sup> while the people of the hill country worshipped *Σοποάδειος*, that is *Surya Deva*, or the "sun," and not *Dionysos*, the "god of wine," as Khares, of Mytilene, erroneously translated the name by *οἰνοποιός*, or the "wine-maker."

The objects of worship in ancient India and Persia sprang from a common source. The gods of India are well-known. Those of Persia have been described by Herodotus, Strabo, and Diodorus. They comprised the sun and moon, and the four elements of fire, wind, earth, and water, with the firmament of Heaven over all. Herodotus adds that "these were the only gods whose worship had come down to them from ancient times; but they afterwards adopted the worship of Urania from the Assyrians." This new goddess is *Anaitis* (*Nanaia* or *Venus*), whose worship was introduced by Artaxerxes Mnemon.

In the time of Herodotus the Persians had no temples and no images; but both temples and statues of *Mithra* and *Anaitis* were introduced during the reign of Artaxerxes I. (B.C. 485—435). About four centuries later statues of *Omanos*, *Anaitis*, and *Anadatus* were seen by Strabo in a temple of Kappadokia. The statue of Omanos, which was of wood, was carried in procession. The temples were *Pyrætheia* in which a perpetual fire was kept. These are the Fire Temples of the Parsi books, called *Azer* or *Ader*. Each temple received a separate name from the planet or power to which it was dedicated. The following lists are taken from Hyde's *Relig. Vet. Pers.* 100, and from the *Bundahist* (West, p. 21):—

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<sup>7</sup> Strabo, xv. 1-58.

Temples.			Planets.
Azur i Mihr . .	☉	Sun	MITHRA
Azur i Nûsh . .	☾	Moon	MAH
Azur i Behrâm . .	♂	Mars	BAHRÂM
Azur-âyin . . .	☿	Mercury	TÎR
Azur i Khurdâd .	♃	Jupiter	AHURMAZD
Azur i Barzin . .	♀	Venus	ANAHID
Azur Zardusht .	♄	Saturn	KEWAN

These names clearly represent the seven planets. But there is another set of seven names, consisting of Ahuramazd and the Ameshaspentas, or Amshaspands. They were originally mere abstractions which, being afterwards personified, were held to be the offspring of Ahuramazda. Their names are—

*Haurvatât*, genius of health, presided over water.

*Ameratât*, genius of immortality, presided over trees.

*Kshathra-vairya*, perfect sovereignty, presided over metals.

*Asha Vahishta*, holy order, genius of fire.

*Armaiti*, Vesu Aramati, goddess of earth.

*Vohumano*, good thought, god of living beings.

The names of the Amshaspands are taken from the *Gâthas*, or earliest portions of the Avesta, which are generally admitted to be as old as the time of Darius Hystaspes. It must be remembered, however, that *Ormasd* is mentioned in the inscriptions by Darius himself.

During the six centuries between Darius and Kanishka several of the names preserved in the *Gâthas* of the Avesta became much modified. The later forms of the Indo-Scythian coins, as Dr. West observes, "bear a strong resemblance to Pahlavi, with a general leaning

rather towards modern Persian than towards Avesta forms." All of these changes will be noticed hereafter.

A Zoroastrian origin for some of these Indo-Scythian deities has been claimed by Dr. A. Stein, based on a new reading of the variant form of the Greek *ro* in the names *Kanishka* and *Huvishka*, and of their tribal name of *Kushân*. So far back as November, 1860, when I read the name of *Huvishka* in the Mathura inscriptions as they were exhumed, I recognised that he was the **OOHPKI** of the coins, and the *Hushka* of Kashmir history, as well as the *Huvishka* of the Gandharian inscription on the Wardak Vase.<sup>8</sup> This change I explained by the well-known usage of the Turki dialects, which substitute *r* for an initial *s* or *z*. The title of **PAO** I took for the simple title of *Rao* or *Raja*. I see that M. Ed. Drouin notes that *Rao* is a modern form; but I believe this to be a mistake, as the title of *Rao* is commonly used by the bard Chand before A.D. 1200, and is found in all the bardic chronicles at a still earlier date. In fact, the Raos of Jaisalmer are said to have used no other title from the very foundation of their kingdom in the first century A.D. But as the title of **PAONANO PAO** shows a decided Persian form like *Shâhâna-Shâh*, instead of the Indian form of *Râjâ-Râjânâm*, I am willing to accept Dr. Stein's reading of this abnormal form of *ro* with the side stroke lengthened upwards as *sh*.<sup>9</sup> It is, perhaps, not impossible that the Kushâns themselves may have pronounced the title as *Rao*, whilst all other people said *Shao*. But the Chinese form of the title

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<sup>8</sup> The identification of Hoerki with the Hushka of Kashmir I had made as early as 1845. See *Journal Bengal Asiatic Society* for that year, p. 481.

<sup>9</sup> *Babylonian and Oriental Record*, vol. i. 155.

*Shao-wu* seems to confirm the native pronunciation of *Shao*. I may note also the fact that *r* and *sh* were interchangeable letters in ancient Persia, according to Dr. West,<sup>10</sup> who says that in dealing with Avesta names "we have to recollect that *art* and *ash* (*r* and *sh*) are merely dialectical variants of the same sound, as ancient *arta* = Avesta *asha*, Avesta *peretotam* = *peshotam*, and Pahlavi *arda-vahishta* = *Ashavahisht*." Following these examples the title of *Shao* might have been dialectically pronounced *Rao* by the Kushâns. The earliest Kushân coins of Miaüs and Kozola Kadaphes spell the name as *Korsan* with the common *rho*. I suspect that the adoption of a modified form of the Greek *rho* as *ṛ*, *sh*, may have been purposely intended to show its intimate connection with the original *P* or *r*. The Indian pronunciation of the title, as declared by the Indian inscriptions of Kanishka and Vasu Deva, was certainly *shâhi*; and the same pronunciation was perpetuated by the later coins.

The general adoption of some portion of the Mazdean cult was certainly due to Kanishka, as his predecessor, Wema Kadphises, was a steady worshipper of the Indian Siva, whose trident, with battle-axe attached, is seen on all his coins, along with the figure of the moon-crested god himself, and his bull Nandi. On the copper coins this king is represented with his right hand pointing downwards near an altar, which is usually described as a fire altar. This type of the king sacrificing was adopted by all his successors.

I possess a curious copper coin (Pl. XV. fig. 14) which must almost certainly belong either to Wema Kadphises

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<sup>10</sup> *Babylonian and Oriental Record*, vol. ii. 237.

or to his successor Kanishka. On the obverse is the king sacrificing, but turned to the right. On the reverse is a double-faced bust, the right face being beardless and the left face bearded. Before the former is the well-known three-pronged symbol of the Nameless King, and before the latter is the symbol used by Wema Kadphises and Kanishka. There are traces of legends on both sides, but nothing is legible. In my account of the coins of the Nameless King I have noted that both he and Wema Kadphises have the same peculiarity of using the nominative case, while the forms of some of the Gandharian letters, which are common to both, are not used on other coins. These facts are, perhaps, sufficient to show that the two princes were contemporaries. But this new coin seems to offer a closer connection between them, if, as I suppose, the double-faced bust gives us the heads of the two kings united together. Perhaps it was due to a league between them that the Saka chiefs were driven out of Northern India in the first century A.D.

The names of the deities represented on the coins of Kanishka are certainly not Scythian. The goddess **NANA** was of Babylonian origin, but her worship had been adopted by Artaxerxes Mnemon, who set up her statues in several of the principal cities of the Persian empire. On the coins which bear Greek inscriptions she is called **NANAIA**. Her figure may, perhaps, be a copy of some Persian statue; but its pose and action agree so closely with those of the other deities that I feel satisfied the whole were the offspring of the same period during the reign of Kanishka. The designs I would attribute to the school of Indo-Greek art, which about the same time produced so many fine specimens of architecture as well as sculpture.

The finest coins are those which bear the Greek title of **ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ** with the figures of **ΗΛΙΟΣ**, **ΣΑΛΗΝΗ**, **ΗΦΑΙΣΤΟΣ**, and **ΝΑΝΑΙΑ**. These figures were afterwards copied exactly on the coins which bear the native title of **ΠΑΟΝΑΝΟ ΠΑΟ**, with the corresponding native names of **ΜΙΠΟ**, **ΜΑΟ**, **ΑΘΡΟ**, and **ΝΑΝΑ**. The remaining names are partly Persian and partly Indian with the single exception of **ΗΡΑΚΛΙΟ**, or Herakles, with whom the Indo-Scythians identified the Indian god **ΟΚΡΟ**. This figure of Herakles is undoubtedly Greek; and the standing figures of **ΟΚΡΟ** with a club are direct copies of it. But the other figures of **ΟΚΡΟ**, with the trident and the bull Nandi, are certainly of Indian origin. Some have three heads and four arms. That the Indians possessed statues long before the time of the Indo-Scythians we know from the sculptured remains of Asoka's period at Bodh Gayâ and Sânci. But we have also the direct testimony of Q. Curtius, who says that a figure of Hercules (*Herculis Simulacrum*) was carried in front of the army of Porus.<sup>11</sup>

On a single gold coin of Kanishka we have a representation of Buddha, under the name of **ΒΟΔΔΟ**. The figure is standing with the right hand raised in the act of blessing. He is also represented in the same attitude on some rare copper coins with the title of **ΣΑΚΑ ΜΑΝΟ ΒΟΥΔΟ**, or *Sakya-Muni Buddha*.<sup>12</sup> On a few copper coins Buddha is represented sitting in native fashion on the ground, with his right hand raised in the

<sup>11</sup> Q. Curtius, viii. 14—11. *Herculis simulacrum agnini peditum præferebatur.*

<sup>12</sup> See *Brit. Mus. Cat.*, Pl. XXVI. 8, and XXVII. 2; also *Ariana Antiqua*, Pl. XIII. 1, 2, 3. This reading is Mr. Rapson's.

act of teaching.<sup>13</sup> I have referred to these coin figures because they are the earliest representations of Buddha that have yet been found. The sculptures at Bodh Gayâ (B.C. 250) and at Bharhut (B.C. 150) are remarkable for the absence of any figure of Buddha. His empty throne, his hair (*chudâ-mani*), his bowl, and his foot-prints, are frequently shown; but I have not seen any Indian sculptured figure of Buddha himself prior to the time of Kanishka. The earliest figures are those found in Gandhâra to the west of the Indus. This is the more remarkable as the Indian representations of Lakshmi at Bodh Gayâ and Bharhut are found very exactly copied on the coins of the Indo-Scythian Azilises. Even at Sânci, so late as the middle of the first century A.D., there are no figures of Buddha. I think, therefore, that the well-known designs of Buddha, both sitting and standing, which were spread all over India from Mathura to Ceylon, must be ascribed to the Indo-Greek sculptors of the Indo-Scythian king Kanishka, about A.D. 100. I may add also that the designer, whoever he was, has clad the figures appropriately in Indian garments, in the *sanghâtî*, or kilt, fastened round the waist, and the *uttara sanghâtî*, or robe, which sometimes enveloped the whole figure, and at other times was so arranged as to leave the right shoulder bare. As the artist had daily opportunities of seeing Buddhist monks, he may be credited with clothing the Teacher in his native costume, instead of in the foreign garments of Greece, the *khitôn* and *himation*, as described in *Brit. Mus. Cat.* p. 133.

*Kujula Kadphises*, the founder of the Kushân kingdom,

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<sup>13</sup> See my coin in *Bengal Asiatic Society Journal*, for 1845, and Von Sallet, Pl. VI. 1.

would appear to have been content with the simple religion of his ancestors, who worshipped the god of Death, a deity carrying a club, whom the Greeks identified with *Herakles*, and the Indians with *Yama* or *Siva*. His successor, *Wema Kadphises*, or *Yen-Kao-Ching*, the conqueror of India, continued the same worship, and adopted the Indian figure of the god *Siva* and his bull *Nandi* on all his coins. But a complete change took place after the accession of *Kanishka*, whose wide domains probably extended from the Caspian on the west to the junction of the Ganges and Jumna on the east. In Court's *Manikyâla* inscription he is expressly named as the "aggrandizer of the Kushân race," *Gushana-vansa Samvardhaka*. His territories embraced large portions of both Persia and India, with the natural consequence that the barbarian conqueror adopted much of the religions of the two conquered races. This result is clearly displayed on the numerous coins of *Kanishka* and his successor *Huvishka*, which are described in the following pages. Altogether, their coins give the names of no less than 33 deities, of which several are unmistakably Greek, while the rest are partly Persian, and partly Indian. Several of the names are, of course, only different appellations of a single deity with different functions. Thus the regent of the planet Mars, who represented the element of *Fire*, was also the god of *Battle*, with whom was associated the goddess of *Victory*. These three figures are all described in the group of the planet Mars.

As before stated, I have divided all the names into seven classes, according to my view of their affinities with the seven planets, and in the order of the seven weekdays. The coins bearing the name and figure of *Buddha* form an eighth class. In the following lists the names



are arranged in their respective groups. The letters K and H stand for Kanishka and Huvishka, the kings on whose coins the different deities are found. With the single exception of one piece of *Nanaia*, the gold coins of Vasu Deva present only the single type of *Siva*. His copper coins give all the seven deities in very rude style.

Since writing the above I have received a gold coin of Huvishka, with the reverse of ΑΡΟΟΑΣΠΟ, which has led me to reconsider the probable meaning of the name. I now think that it may be rendered by *Arva-Aspa*, taking *arva* as "air" in gentle motion, as represented by the *walking horse*. The word *arva* in fact seems to be identical with the Greek *ἄρφα* and the Latin *aura*. The name of ΑΡΟΟΑΣΠΟ must therefore be assigned to No. IV. group of Mercury, following ΟΑΔΟ. The quick running figure of ΟΑΔΟ represents the "*Wind*," or *air in quick motion*, i.e. *ἄνεμος*, or *ventus*, as distinct from the atmosphere which we breathe. The name may also be read as *Arha-aspo*—and as *Arha* and *Arva* are both names of Indra, the full name would mean "*Indra's steed*," that is the "*Wind*" which brings the rain. Another similar name of the Wind is *Prishadasica*, or *Prexaspes*, or the "*Rain Steed*."

The discussion on the meanings of the different names will follow with the next paper on the coins of Huvishka.

A. CUNNINGHAM.

I.—SUN. ☉.										
1	ΗΛΙΟΣ	.	.	.	Helios	.	.	.	K	H
2	ΜΙΡΟ	.	.	.	Miro	.	.	.	K	H
3	ΑΡΑΚΙΧΟ	.	.	.	Asbaviksho	.	.	.	.	H
4	ΑΙΝΟ - ?	.	.	.	Aino - ?	.	.	.	.	H
5	ΟΥΒΟΡ	.	.	.	Ombor ?	.	.	.	.	H
II.—MOON. ☾.										
1	ΣΑΛΗΝΗ	.	.	.	Salene	.	.	.	K	H
2	ΜΑΟ	.	.	.	Mao	.	.	.	K	H
3	ΜΑΝΑΟ - ΒΑΓΟ	.	.	.	Manao-bago	.	.	.	K	H
III.—MARS. ♀.										
1	ΗΦΑΙΣΤΟΣ	.	.	.	Hephaistos	.	.	.	K	H
2	ΑΘΡΟ	.	.	.	Athsho	.	.	.	K	H
3	ΛΟΗ.	.	.	.	Loë	.	.	.	K	H
4	ΑΡΘΟΑΣΠΟ	.	.	.	Arvo-aspo	.	.	.	.	H
5	ΜΑΑΧΗΝΟ	.	.	.	Maaseno	.	.	.	.	H
6	ΣΚΑΝΔΟ - ΚΟΜΑΡΟ	.	.	.	Skando-komaro	.	.	.	.	H
7	ΒΙΖΑΓΟ	.	.	.	Bizago	.	.	.	.	H
8	ΟΡΛΑΓΝΟ	.	.	.	Orlagno	.	.	.	K	H
9	ΟΑΝΙΝΔΑ	.	.	.	Oaninda	.	.	.	.	H
IV.—MERCURY. ☿.										
1	ΟΑΔΟ	.	.	.	Oado	.	.	.	P.	Bād. S. Vāta .

V.—JUPITER. ♃.					
1	ΜΑΖΔΟΟΑΝΟ	.	.	P. Mazdaonho	K
2	ΦΑΡΡΟ	.	.	{ P. Bāran . S. Parjanya . }	K H
VI.—VENUS. ♀.					
1	ΑΡΔΟΧΡΟ	.	.	{ P. Arta-dukhta . S. Ard-dakshā . }	K H
2	ΒΑΟΡΗΟΡΟ	.	.	{ P. Shaverar . S. Aira-cira <sup>14</sup> . }	H
3	ΡΙΔΗ	.	.	S. Riddhi .	H
4	ΝΑΝΑΙΑ - ΝΑΝΑ	.	.	P. Anāhita	H
5	ΖΕΙΡΟ	.	.	P. Zahra .	H
VII.—SATURN. ♄.					
1	ΗΡΑΚΙΛΟ	.	.	S. Ukshā .	H
2	ΟΚΡΟ	.	.	Sarapis = Yama	H
3	ΣΑΡΑΠΟ	.	.	S. Varun .	H
4	ΩΡΟΗ	.	.	.	H
5	ΟΧΡΟ	.	.	.	H
6	ΟΛΧΡΟ	.	.	.	H
BUDDHA.					
1	ΒΟΔΔΟ	.	.	S. Buddha	K
2	ΣΑΚΑ . ΜΑΝΑ . ΒΟΥΔΟ	.	.	Sakya-muni Buddha	K

N.B.—The letters K and H on the right hand stand for *Kanishka* and *Hurishka*.

<sup>14</sup> *Airavira*, Son of Earth (*Ira*), is *Kuvera*, the god of Riches. *Riddhi*, the wife of *Kuvera*, is the goddess of Fortune. As both presided over *metals*, they are represented in *armour*.

## DESCRIPTION OF THE PLATES.

No.	Inches.	Grains.	Plate.
1	Æ 0.75	78 & 90	<p>N.B. Unless otherwise noted, all the obverse legends are in Greek letters, and all the reverse legends of the coins of Kujula Kadphises and Wema Kadphises are in native characters. These native characters I have hitherto called <i>Arian</i>. Lassen called them <i>Kabulian</i>, and Wilson named them <i>Arianian</i>. I now propose to style them <i>Gandharian</i>, because they were used throughout <i>Gandhâra</i>, to the east as well as the west of the Indus, from Kandahar to the Jumna. The name of Bactrian, or Indo-Bactrian, is certainly wrong, as no coins have yet been found to the north of the Indian Caucasus with any native characters, save those known as Chaldæo-Pahlavi.</p> <p>The coins of each king are numbered continuously on the left. The references to the Plates are given on the right.</p> <p style="text-align: center;">HERMÆUS AND KUJULA KADPHISES.</p> <p><i>Head of King to r.</i>            ΒΑΣΙΛΕΥΣ ΣΤΗΡΞ ΣΥ ΕΡΜΑΙΟΥ.  <i>Zeus enthroned, with r. hand extended. Mon. No. 16, forming X.</i></p>
2	Æ 0.6	42	<p><i>Maharajasa mahatasa Hēranyasa.</i>  <i>Head of King to r., as on No. 1. Legend the same.</i></p>

XIV. 1

XIV. 2

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
3	Æ 0.95	180	<p><i>Winged Victory, with palm and wreath to l. Mon. No. 16, with pra.</i>  <i>Maharajasa yarajayasa mahatasa Heramayasa.</i>  N.B. Two reverses are given, so as to complete the native legend.  The Greek legend on these two coins requires special notice. The <i>omega</i> is always omitted in ΣΩΤΗΡΟΣ, and the two letters ΣΥ are invariably inserted. I once thought that these letters might have been intended for Σύνμαχος, the "ally" of Hermæus. On No. 2 coin, with Victory, the high-sounding title of "King of Kings" (<i>rayaraya</i>) is curious.  [<i>Brit. Mus. Cat.</i>, xxv. 1.]  <i>Head of King to r.</i>  ΒΑΣΙΛΕΩΣ ΣΤΗΡΟΣ ΣΥ ΕΡΜΑΙΟΥ.  <i>Herakles standing to front, with club in r. hand and lion's skin on l. arm.</i>  <i>Kujula Kasapa Kushana Yarujasa dhranathidasa.</i>  [<i>Brit. Mus. Cat.</i>, xxv. 3.]</p>
4	Æ 0.9	151	<p><i>Head of King to r.</i> ΚΟΖΟΥΛΟ ΚΑΔΦΙΖΟΥ ΚΟΡΕΝΑ.  <i>Herakles standing as on last, and Gandharian legend the same.</i>  [5 coins, author.]</p>
5 6	Æ 0.75	69 & 61	<p><i>Helmeted head of King to r.</i>  ΚΟΖΟΥΛΟ ΚΑ . . . ΚΟΡΕΝΑ.</p>

XIV. 3

XIV. 4

XIV. 5, 6

HERMÆUS.



KUJULA-KADPHISES.



KOZOLA-KADAPHES.



KUJULA-KARA-KADPHIZES.





7	Æ	0.75	46	<p><i>Soldier armed with spear and shield to r.</i>  <i>Kujula Kasasa Kushana Yavūsa.</i></p>	XIV. 7
8	Æ				
1	Æ	0.95	158	<p><i>Humped Indian Bull to r.</i> Buddhist symbol, No. 53, above.          Greek legend corrupt. <b>NIYYCHHANYIN.</b></p>	XIV. 9

## KOZOLA-KADAPHES.

*Diademed head of King to r.* Like head of Augustus.

**KOZOLA KADAPHES XOPANCY ZAOOY.**

*King seated on chair.* Symbol to l. *Bra.* to r.

*Kujula Kasasa dharmatidasa Kushanasa Yavūsa.*

A similar coin to No. 7, with *Victory* on the reverse, was lost by wreck of *Indus* steamer.

On all these coins *Kujula* declares himself the King of the Kushāns. On the smaller coins, No. 7, which are more neatly executed, the tribal name, both in Greek and in the native character, is spelt with *Kh*, as *Kushān*. The title of **ZAOOY** is certainly the same as *Shaoou*, which the Chinese give to these *Yueti*. On the later coins of Kanishka it was shortened to *Shao*. The imitation of the head of Augustus Cæsar on No. 7 confirms the date of *Kujula*, which we derive from the Chinese, as lying between 20 B.C. and 80 A.D.

## KUJULA-KARA-KADAPHES.

[*Brit. Mus. Cat.*, xxiii. 7.]



## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
2	Æ 0.9	167	<p>Two-humped Bactrian Camel to r. Gandharian mon., No. 57, to r.</p> <p>Maharajasa Rayarayasa Devaputrasa Kuyula Kara Kaphsasa. [2 specimens.]</p> <p>Humped Bull as on No. 1, with Buddhist symbol above. Corrupt Greek letters, ΠΜΘΥΙΥ. Bu.</p> <p>Two-humped Bactrian Camel to r, with ka and chs. Kuyula Kara Kapasa Maharajasa rayatirayasa. [Von Sallet, Pl. VI. 9, 10.]</p> <p>Humped Indian Bull to r. Greek letters illegible.</p> <p>Two-humped Bactrian Camel to r. Gandharian mon., Spasam. Maharajasa Mahatasa Kushana Kuyula (la Kaphasa). [5 specimens.]</p> <p>Humped Bull and Buddhist symbol above.</p> <p>ΒΥΠΝΕΙΒΥΠΝΕΙΝ [? for ΒΑΣΙΛΕΙ ΒΑΣΙΛΕΙ.]</p> <p>Two-humped Bactrian Camel to r. Maharajasa raja [tirajasa Kuyula Kaphasa]. [10 specimens.]</p> <p>Types and legends as on No. 4.</p> <p>When I first saw these coins, I read the name as Kujulakasa instead of Kuyula-kara, as I remembered the name of Liaka Kusalaka. But as I find on 20 specimens that the last letter is certainly not s, but either r or t, I read</p>
3	Æ 0.8	160	XIV. 11
4	Æ 0.8	72	XIV. 12
5	Æ 0.6	67—26	XIV. 13

the name, with some confidence, as *Kujulakara*. I suppose that he may have been a son of the founder of the Kūshan dynasty.

# HEMA-KADPHISES.

[*Brit. Mus. Cat.*, xxv. 6.]

1

A'

1·0

244·2

XV. 1

*King on throne to front, with flower in r. hand; both feet on footstool. He wears a tall helmet, with front peak and fillet, and long tunic with sleeves, and large Tartar boots.*  
Symbol, No. 58.

*The Indian god Siva, standing in front of his bull Nandi, holding trident in r. hand; leopard's skin over left arm; Buddhist combined symbol over Bull.*

*Maharajasa Rajadirajasa Sarva-loka-isvarasa Mahisvarasa.*  
*Hema-Kadphisasa tradata.*

The letter *pi* in the name has a St. Andrew's cross placed over its lower part, which I take to be the Gandharian letter *th*. This letter is properly a St. George's cross, +; but, as this upright form could not be added to *p* without absorption, I conclude that the sloping cross was adopted.

The high-sounding title of *Sarvalokesvara*, "King of the

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.		Plate.
2	N 1.0	245	World," was probably assumed after the conquest of N. India, which is ascribed to <i>Yen-Kaoching</i> , the successor of <i>Kigula</i> . [ <i>Brit. Mus. Cat.</i> , xxv. 7.] <i>King squatted</i> in Eastern fashion, with crossed legs, wearing peaked helmet and diadem. Club in r. hand resting on shoulder; l. hand resting on knee. Symbol to l. The tunic is fastened at the neck by a couple of buttons or studs. Greek legend, as on No. 1. <i>Siva standing</i> in front of Bull, as on No. 1, and Gandharian legend the same.	XV. 2
3	N 1.1	245.5	<i>Bust of King</i> to r., with helmet peaked and filleted. Club on shoulder, held by right hand. Flames behind left shoulder, symbol above. Greek legend, as on No. 1. <i>Siva standing</i> in front of Bull, as before. Gandharian legend the same.	XV. 3
4	N 0.9	123.5	[ <i>Brit. Mus. Cat.</i> , xxv. 8.] Types and legends as on No. 3, but without Bull. Symbol of Kadphises to l., Buddhist symbol to r.	XV. 5
5	N 1.0	243	<i>Bust of King</i> to l., helmeted, holding club upright in r. hand, before face, and some small indistinct object in l. hand, perhaps an elephant-goad. Greek legend, as on No. 1, and symbol of Kadphises.	





6	N	0·8	123·5	<p><i>Siva standing before Bull.</i> Gandharian legend as before, and Buddhist symbol.</p> <p>[<i>Brit. Mus. Cat.</i>, xxv. 9.]</p> <p><i>Bust of King</i>, with Greek legend as No. 5, and symbol of Kadphises.</p> <p><i>Siva standing</i>, without Bull. Gandharian legend as on No. 1. Symbol of Kadphises to l., and Buddhist symbol to r.</p> <p>[<i>Brit. Mus. Cat.</i>, xxxii. 13; <i>Ar. Ant.</i> x. 9.]</p>	XV. 6
7	N	0·8	122·5	<p><i>King in Biga</i> to r., with club on r. shoulder. Small driver in front. Greek legend as before.</p> <p><i>Siva standing to front</i>, with trident in r. hand, and leopard-skin over l. arm. Gandharian legend as before, and both symbols as on No. 4.</p> <p>[<i>Brit. Mus. Cat.</i>, xxv. 10.]</p>	XV. 7
8	N	0·45	30·5	<p><i>Bearded head of King</i>, in picture-frame; fingers of hand appearing outside lower part of frame. Greek legend as on No. 1.</p> <p><i>Trident of Siva</i> on stand, with battle-axe attached on l.; club to r. Both symbols. Gandharian legend, <i>Maharaja Rajadhiraja Hima Kathpisasa</i>.</p> <p>[<i>Brit. Mus. Cat.</i>, xxv. 11.]</p>	XV. 8
9	R	0·7	56·5	<p><i>King standing</i> to l., with r. hand over small altar, and l. hand on hip. Trident to l., and club to r.</p> <p><b>ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ ΜΕΓΑΣ ΟΟΗΜΟ ΚΑΔΦΙΧΣ.</b></p> <p><i>Siva standing</i>, with Bull, as on No. 1. Buddhist symbol above.</p>	XV. 9

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.		Plate.
			<p><i>Maharajasa rajadivrajasa Sarvaloga-iscarasa Mahisvarasa Himakathpisasa tradata.</i></p> <p>N.B. The weight of this coin shows that it was intended for the equivalent of the Roman silver <i>denarius</i>, just as the gold coins of the Kushan kings had been assimilated to the Roman <i>denarius aureus</i>. But the name of the gold coin was also adopted as <i>Dinâr</i>, which is found in all the inscriptions of the Guptas. In fact, I look upon these Indo-Scythian <i>Dinârs</i> as a simple reissue of the Roman <i>Denarii Aurei</i> after recoinment. The two coins would, therefore, have been current at the same time, the recoined <i>Dinârs</i> in N. India, and the Roman <i>Aurei</i> throughout S. India.</p>	
10	0.95	260	<p>[2 coins, Author.]</p> <p><i>King standing to l., as on the silver coin. Trident and club. Kadphises symbol, and Greek legend as on No. 1. Siva standing before Bull, trident in r. hand, leopard's skin over l. arm, and water-pot in hand. Buddhist symbol over Bull. The whole surrounded by a circle of reels and pellets. No legend.</i></p> <p>[<i>Brit. Mus. Cat. xxv. 13.</i>]</p>	XV. 10
11	1.05	263.2 Mean of 10 coins.	<p><i>King standing to l., and Greek legend as on last. Siva standing before Bull, as on No. 10. Gandharian legend as No. 1.</i></p>	XV. 11

XV. 12  
XV. 13  
XV. 14

Same as No. 11, but middle size.  
[*Brit. Mus. Cat.*, xxv. 13.]  
Same as No. 11, but small size.  
[*Brit. Mus. Cat.*, xxv. 14.]

[*Author, unique.*]

*Bust with two faces*, surmounted by an Indo-Scythian helmet.  
Left face, bearded, with Kadphises symbol in front.  
Right face, smooth, with symbol of Nameless King in front.  
*King standing* to r., sacrificing at small altar, like Wema Kadphises.

This coin is unfortunately in very bad preservation. There are traces of legends on both sides, but I cannot recognise any single letter with certainty. On the king's side the traces look like Greek.

In addition to the two symbols of Wema Kadphises and the Nameless King, I notice the following peculiarities, which are common to the coins of these two Princes.

1. Both use the same titles of ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ  
CWTHP ΜΕΓΑC in the nominative case.
2. Both make use of a circular margin composed of reels and pellets, in the place of the native legend.
3. Wema Kadphises holds a club upright before his face.  
The Nameless King holds a sceptre upright before his face.
4. Both use the same peculiar form of the Gandharian letter j, thus :  $\chi$ .



## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
1	N	128	XVI. 1
2	N	122	XVI. 2

I may add that the coins of both kings are common in the Kabul Valley, throughout the Panjab, and in N.W. India, as far east as Benares and Ghazipur.

## KANISHKA.

THE SUN. ☉ HELIOS. MIPO.

[B.M. from Author.]

*Standing figure of King, bearded, with sword and spear; dressed in tunic, trousers, and boots, and holding r. hand over small altar. Cloak over shoulders, with ends flying out to front and rear.*

## BACIAEYC BACIAEWN KANHPOY.

*Radiate figure of Sun, standing, dressed in long tunic; l. hand on hip, and r. hand extended, with forefinger pointing before him. Symbol like that of Wema Kadphises.*

## HAIOC.

*King standing, with spear in l. hand, and r. hand over altar, as on No. 1.*

## PAONANO PAO KANHPI KOPANO.

*Radiate figure of Sun, as on No. 1, but with sword only. Kadphises symbol. MIPO.*

3	Æ	0·8	128	[ <i>Dichalkon.</i> ] King, and Greek legend as on No. 1. <i>Radiate figure of Sun</i> , and symbol as No. 1. <b>ΗΛΙΟC</b> .	XVI. 3
4	Æ	1·0	266	[ <i>Hemiobolus.</i> ] King, standing, as on No. 1. <b>ΠΑΟ ΚΑΝΗΡΚΙ</b> . <i>Radiate Sun-god</i> , as No. 1. <b>ΜΙΟΡΟ</b> . Kadphises symbol.	XVI. 4
5	Æ	0·8	126	[ <i>Dichalkon.</i> ] Same types and legends as No. 4.	—
6	Æ	·65	64	[ <i>Chalkous.</i> ] Same types and legends as No. 4. N.B. The copper coins of the Kushâns follow the weights of the drachma, didrachma, and tetradrachma. The first, of 66 grs., is the <i>chalkous</i> , the second is the <i>dichalkon</i> , and the third is the <i>hemiobol</i> . Taking the obolus at 11 grs., the rate of silver to copper was 1 to 48. This is the very same rate that I had already determined. (See <i>Num. Chron.</i> , 1873, p. 216.)	—
7	Α	0·85	128	THE MOON. ΜΑΟ. ☾ [ <i>Brit. Mus. Cat.</i> , xxvi. 1.] King standing, with spear in l. hand, and r. hand over altar. <b>ΒΑCΙΛΕΥC ΒΑCΙΛΕΩΝ ΚΑΝΗΡΚΟΥ</b> . <i>Male figure of Moon standing</i> , with crescent behind shoulders; sceptre in l. hand, and r. hand extended, with fore-	XVI. 5

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.		Plate.
8	A 0.85	122	finger pointing forward. <b>CAΛHNH</b> , and Kadphises symbol. [ <i>Brit. Mus. Cat.</i> , xxvi. 9.] <i>King standing</i> , as on No. 7, with crescent and sceptre. <b>ΠΑΟΝΑΝΟ ΠΑΟ ΚΑΝΗΡΚΙ ΚΟΡΑΝΟ.</b> <i>Male figure of Moon</i> , as on No. 7. <b>MAO</b> , with Kadphises symbol. [ <i>Unique.</i> ]	XVI. 6
9	A 0.8	120	<i>King standing</i> , as on No. 7. Same legend. <i>Four-armed Moon-god</i> enthroned to front; crescent behind shoulders; sceptre and callipers in two hands, and two indistinct objects in other hands; feet on footstool. Kadphises symbol to r. <b>ΜΑΝΑΟ—ΒΑΓΟ.</b>	XVI. 7
10	A 0.55	30.5	<i>Bearded bust of King</i> to l.; sceptre in l. hand. Legend as on No. 8.	XVI. 8
11	A 0.5	30.0	<i>Figure of Moon</i> as on No. 7. Same symbol. <b>MAO.</b> <i>King standing</i> as on No. 7. Same legend. <i>Figure of Moon</i> as on No. 7. Same symbol. <b>MAO.</b> [ <i>Brit. Mus. Cat.</i> , xxvii. 8.]	XVI. 9
12	Æ 1.05	260	<i>Bearded figure of King</i> , standing, as on No. 7. <b>ΠΑΟ ΚΑΝΗΡΚΙ.</b>	XVI. 10
13	Æ 0.8	130	<i>Standing figure of Moon-god</i> , with crescent. Symbol. <b>MAO.</b>	—
14	Æ 0.6	65	Same types and legends as No. 12. Do. do.	—

☉ SUN

MIIRO

KANISHKA



1



AV



2



AV



3



AE



4



AE

☾ MOON

MAO



5



AV



6



AV



7

AV



8

AV



9

AV



10

AE



↑ MARS

ATHSHO



11



AV



12



AV



13

AV



14

AV



15

AV



16

AE





## MARS. ATHSHO. †

[B.M. from Author.]

15	N	0·85	123	Bearded figure of King, standing, spear in l. hand, r. hand over altar. <b>ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ ΚΑΝΗΡΚΟΥ.</b> Standing bearded figure, with sword; l. hand on hip; r. hand holding wreath. Symbol of Kadphises. <b>ΗΦΑΙΣΤΟΣ.</b> [Brit. Mus. Cat., xxvi. 4.]	XVI. 11
16	N	0·8	120	Bearded figure of King, as on No. 15, with spear, and r. hand over altar. <b>ΡΑΟΝΑΝΟ ΡΑΟ ΚΑΝΗΡΚΙ ΚΟΡΑΝΟ.</b> Male figure of god, with sword and wreath. Symbol. <b>ΑΕΡΟ.</b> [Brit. Mus. Cat., xxv. v.]	XVI. 12
17	N	0·5	30	Same types and legends as last. [Brit. Mus. Cat., xxvi. 16.]	—
18	N	0·5	30	Bearded bust of King, with sceptre to l. Legend as No. 16. Male figure of god, with sceptre and wreath. Symbol. <b>ΑΕΡΟ.</b> [Brit. Mus. Cat., xxv. 14.]	XVI. 13
19	N	0·8	123	Bearded figure of King, with legend as No. 16. Male figure, with sword and sceptre; helmet surmounted by bird with expanded wings. Symbol. <b>ΟΡΛΑΓΝΟ.</b> [Brit. Mus. Cat., xxvi. 7.]	XVI. 14
20	N	0·8	120	Bearded figure of King, with legend as No. 16.	XVI. 15

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
21	Æ 1·05	260	XVI. 16 — —
22	Æ 0·8	128	
23	Æ 0·6	64	
24	Æ 1·0	260	XVII. 1
25	Æ 0·8	130	
26	Æ 0·6	65	
27	Æ 0·8	124	XVII. 4

*Bearded deity with wreath in r. hand, standing beside a bridled horse. Kadphises symbol. ΑΡΘΑΣΠΟ.*

[*Brit. Mus. Cat.*, xxvii. 1.]

*Bearded figure of King. Symbol. ΡΑΟ ΚΑΝΗΡΚΙ.*

Same types and legends as No. 21.

Do. do.

MERCURY. ΟΑΔΟ. Ϙ

[*Brit. Mus. Cat.*, xxvii. 6.]

*Bearded figure of King, standing, to l., as on 16.*

ΡΑΟ ΚΑΝΗΡΚΙ.

*Male bearded figure, running, to l.; head rayed; holding up expanded dress with both hands. Kadphises symbol.*

ΟΑΔΟ.

Same types and legends as No. 24.

Same as No. 25, but god running to r.

JUPITER. ΦΑΡΡΟ. Ζ

[*Brit. Mus. Cat.*, xxvi. 15.]

*Bearded figure of King, standing, as on No. 16. Legend the same.*

28	A	0.5	30	<i>Helmeted figure of deity, standing, to r.; spear in l. hand; indistinct object in r. hand. Kadphises symbol. ΦΑΠΡΟ.</i>	—
29	A	0.75	122	Same types and legends as No. 27. [B.M., from Author.] <i>King, bearded, standing, as on No. 16. Same legend.</i> <i>Male figure riding a horse, with two heads, to r. Kadphises symbol. ΜΑΖΑΟΟΑΝΟ.</i>	XVII. 5
VENUS GENETRIX. ARDOKHSHO. Demeter.					
30	A	0.8	122.5	[ <i>Brit. Mus. Cat.</i> , xxvi. 6.] <i>Bearded King, standing, as on No. 16. Legend the same.</i> <i>Goddess, standing, to r.; modius on head; holding cornucopie in r. hand. Kadphises symbol. ΑΡΔΟΧΡΟ.</i>	XVII. 6
31	A	0.6	30.0	Types and legends as on No. 30.	—
32	A	0.85	120.5	<i>Bearded King, and legend, as on No. 16. Vira, in Indian letters, in field. Gandharian letter, pa, to left.</i> <i>Goddess, with nimbus, seated on throne; holding wreath in r. hand, and cornucopie in l. hand. Kadphises symbol to l. Indian letter, ra, to r. above throne. ΑΡΔΟΧΡΟ.</i>	XVII. 7
33	A	0.8	125	[Author, unique.] <i>Bearded King, as on No. 16. Greek legend, in stiff square characters, as on No. 16. Indian letter, pa, in field.</i>	XVII. 8



## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
			<i>Goddess, with nimbus, seated on throne without back; holding flower in r. hand, and wheat stem in l. hand. Kadphises symbol. ΑΡΔΟΧΡΟ.</i>
			VENUS. NANAI. Artemis, Persephone.
34	N 0.95	125.5	XVII. 9 <i>Bearded King, and Greek legend as on No. 16.</i> <i>Draped goddess, standing, to r., with nimbus and lunar crescent; sword on her left side, and sceptre in r. hand, with half-animal top. Kadphises symbol to r. NANA to l.</i> [ <i>Brit. Mus. Cat., xxvi. 11.</i> ]
35	N 0.5	30.2	— Types and legends as No. 34.
36	N 0.85	120.5	XVII. 10 <i>Bearded King, and legend, as No. 34.</i> <i>Draped goddess, with rainbow and crescent; sword at her l. side, and sceptre in r. hand. Kadphises symbol. NANA</i> PAO.
			[ <i>Brit. Mus. Cat., xxvii. 11.</i> ]
37	N 0.5	30.2	XVII. 11 Types and legends as on No. 36.
38	N 0.55	31.0	XVII. 12 <i>Bearded bust of King with sceptre to l., as on No. 10. Same legend.</i> Draped figure of Goddess, as on No. 34. Kadphises symbol. NANA.

100 MERCURY

QADO

KANISHKA



2 JUPITER

PHARRO

MAZDOHANO



♀ VENUS *Genetrix*

ARDOKHSHO

DEMETER



ARTEMIS

NANAIA

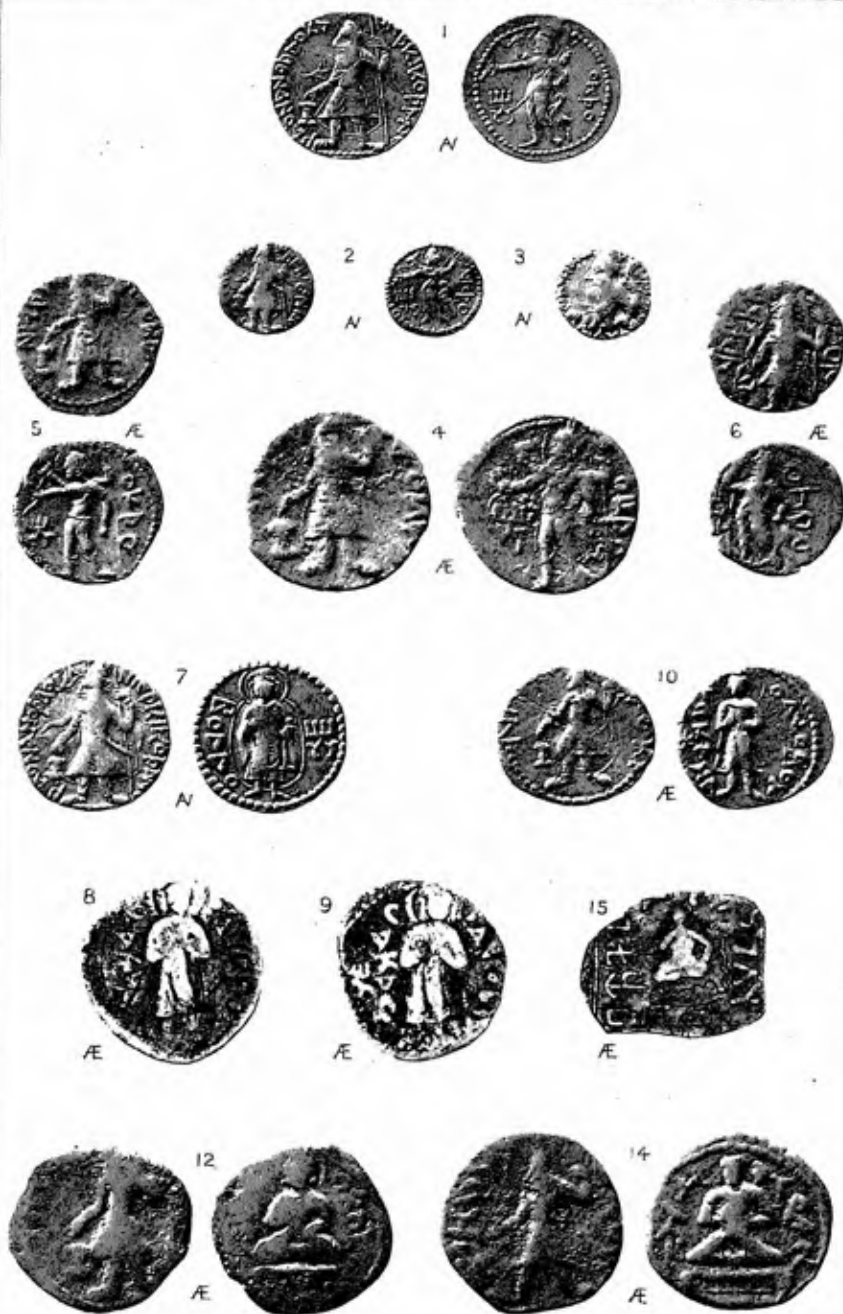




39	Æ	0.5	30.5	<p>[Author. Unique.]  <i>Bearded bust of King, with sceptre. ΠΑΟ ΚΑΝΗΡΚΙ.</i>  <i>Draped figure of Goddess. Kadphises symbol. NANA.</i>  <i>[Brit. Mus. Cat., xxvi. 3.]</i>  <i>Full-length figure of King to l., with r. hand extended over altar.</i>  <i>Greek legend.</i>  <b>ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ ΚΑΝΗΡΚΟΥ.</b>  <i>Draped figure of Goddess, with nimbus and crescent; sceptre in r. hand, and flat dish in l. hand. Kadphises symbol.</i>  <b>NANAIA.</b>  <i>[Brit. Mus. Cat., xxvii. 5.]</i>  <i>Bearded King, standing, as before. ΠΑΟ ΚΑΝΗΡΚΙ.</i>  <i>Draped Goddess, as before. Kadphises symbol. NANA.</i>  <i>Same types and legends as No. 41.</i>  <i>Do. do.</i> </p>	XVII. 13 XVII. 14
41	Æ	1.05	260		XVII. 15
42	Æ	0.85	130		—
43	Æ	0.6	60		XVII. 16
44	· N	0.8	123	<p>SATURN. OKSHO. Hades.  <i>[Brit. Mus. Cat., xxvi. 12.]</i>  <i>Bearded figure of King, standing, to l., as usual, with light cloak over shoulders; spear in l. hand, and r. hand over altar.</i>  <b>ΠΑΟΝΑΝΟ ΠΑΟ ΚΑΝΗΡΚΙ ΚΟΡΑΝΟ.</b>  <i>Four-armed male deity to front. In his two r. hands small hand-drum, and water-vessel with mouth downwards;</i> </p>	XVIII. 1

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.		Plate.
45	<i>N</i>	33	in l. hands, trident and antelope. Kadphises symbol to l. <b>OKPO</b> to right. Same types and legends as No. 44. [ <i>Brit. Mus. Cat.</i> , xxvi. 17.]	XVIII. 2
46	<i>N</i>	30	<i>Bearded bust of King</i> , with sceptre. Same legend as No. 44. <i>Figure of same god</i> , <b>OKPO</b> , as on Nos. 44 and 45.	XVIII. 3
47	<i>Æ</i>	260	<i>King, bearded</i> , and standing, as before. <b>PAO KANHPKI</b> . <i>Four-armed deity</i> (the Indian <i>Siva</i> , as <i>Yama</i> ). In two r. hands, small drum and wreath; in two l. hands, trident and antelope-skin. Kadphises symbol to l. <b>ONPO</b> to right. The same as 47, in middle size. The same as 47, in small size.	XVIII. 4
48	<i>Æ</i>	130	Buddha. [ <i>Brit. Mus. Cat.</i> , xxvi. 8.]	XVIII. 5
49	<i>Æ</i>	70		XVIII. 6
50	<i>N</i>	109·2	<i>Bearded figure of King</i> , standing, to l., as before. Legend the same. <i>Buddha</i> , standing, to front, with nimbus; clad in long robes to mid-leg; carrying alms-bowl in l. hand; r. hand advanced to front, as if in act of blessing. Kadphises symbol. <b>BOΔΔO</b> . N.B. This is one of the usual attitudes of the standing figures of Buddha.	XVIII. 7





51	Æ	1·0	—	<p>[<i>Ar. Ant.</i>, xiii. 2.]  <i>Bearded figure of King</i>, and legend, as usual, on copper coins.  <i>Figure of Buddha</i>, with nimbus, standing, to front; hands raised before breast. Legend beginning from upper left hand, and continuing round on r. hand, in boustrophedon fashion. <b>CAKA MA</b>. Kadphises symbol.  <b>OΔYOBOH</b> (to be read from right to left).  Similar. [Author.]</p>	XVIII. 8
52	Æ	1·0	—	<p>[<i>Arian. Ant.</i>, xiii. 1. Middle size.]  <i>Figure of King</i>, and legend, as on No. 51.  <i>Buddha</i>, standing. Greek legend, beginning from left of head downwards, and continuing from Buddha's left foot upwards. <b>CAKA MANO BOYΔO</b>. This reading I owe to Mr. Rapson.</p>	XVIII. 9
53	Æ	0·8	—	<p>Similar. [<i>Arian. Ant.</i>, xiii. 3. Small size.]  [Author.]</p>	XVIII. 10
54	Æ	—	—	<p>Similar. [<i>Arian. Ant.</i>, xiii. 3. Small size.]  [Author.]</p>	—
55	Æ	0·95	—	<p><i>Bearded King</i>, standing. <b>PAO KANHHPKI</b>.  <i>Buddha</i>, seated, with left hand in lap, and right hand raised in the attitude of blessing. <b>ΔYOBO</b>, to be read backwards, as, (<b>CAKO MAN</b>) <b>O BOYΔO</b>.  Similar. [Author, in <i>Bengal Asiatic Soc. Journal</i>, vol. 14, pt. 1, p. 480 (Plato 2).]</p>	XVIII. 12
56	Æ	—	—	<p>Similar. [Author.]</p>	—
57	Æ	0·95	—	<p><i>King Kanishka</i>, standing, armed. <b>PAO KANHHPKI</b>.  <i>Buddha</i>, seated, on pediment, with both hands raised in front</p>	XVIII. 14



## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
58	Æ 0.95	—	<p>of breast. Greek legend incomplete. Reading on left, <b>CAK</b>; and on right, <b>N BOYΔ</b>.</p> <p style="text-align: center;">HUVISHKA (?).</p> <p>Oblong, thick coin, taken from a sketch made in 1842. Coin lost.</p> <p><i>Obv.</i>—King riding on an elephant. Legend in very corrupt Greek letters, quite unreadable.</p> <p><i>Rev.</i>—Buddha seated, with left hand on knee, and right hand raised in front of breast, in the attitude of blessing. Legend in large <i>Gandharian</i> characters:</p> <p style="text-align: center;"><i>Jayatasā . . . . . Hastirashka—śa . . . . .</i></p> <p>In 1842 I read the name as <i>Hystaspes</i>, tentatively. But, with a very slight correction, it reads quite clearly, <i>Huvishka</i>. As the elephant-rider on the obverse is the commonest type of Huvishka's copper coins, this reading of the name seems very probable. The use of the Gandharian letters in this legend is quite unique.</p>

#### IV.

##### COINS OF HENRY I. OF ENGLAND FOUND IN ITALY.

At the beginning of last year (1891) I was passing through Bari, on the eastern coast of Southern Italy, about sixty miles north-west of Brindisi, and took the opportunity of visiting the Provincial Museum. It is admirably installed in a handsome building, and comprises a magnificent series of Greek vases and a good collection of coins. What, however, especially attracted my attention was a large hoard of mediæval coins, mostly of the eleventh and twelfth centuries, that had been recently discovered somewhere in the neighbourhood of Bari.

I had not time to examine the coins minutely, but, thanks to the courtesy of Commendatore Michele Mirengi, the President of the Provincial Council and of the Museum, I was able to see enough of them to determine the fact that upwards of five-and-twenty pennies of Henry I. of England were present in the hoard.

Since my return to England, Signor Mirengi, who is himself an accomplished numismatist, has been good enough to have drawings made of the coins, of which he has sent me the photographs now exhibited. He has also kindly allowed me to acquire by exchange three duplicates from the hoard.

The types of the coins are restricted to Nos. 8 and 20 of

Hawkins—his Figs. 257 and 267; but there is also a variety of the latter type without the star on the obverse, which has, I believe, not before been noticed. In the following lists of the coins I have in some cases slightly corrected the legends given in the drawings.

#### HAWKINS' TYPE 8.

*Obv.*—Crowned full-faced bust of the king, sceptre over left shoulder; legend, *h*ENRIC (or *h*ENRI) REX.

*Rev.*—Quatrefoil, within or joined to the inner circle and enclosing five annulets.

##### London.

✚ SVLTA ON LVNDE . . .	1
✚ PVLFGAR ON LVNI . . .	1

##### Uncertain.

✚ NVHERD ON IA . . .	1
	<hr/>
	3

The IA on the last coin may possibly be part of ONVIN, and the mint-town Winchester.

#### HAWKINS' TYPE 20.

*Obv.*—Crowned full-faced bust holding a sceptre over the right shoulder; in the field on the opposite side, a star; legend, *h*ENRIC REX, or *h*ENRICVS REX.

*Rev.*—Cross voided, a floret in each angle.

##### London.

✚ ALFVINE ON LVND . . .	1
✚ ALGHER : ON · LVND : . . .	1
✚ ELFVINE ON · LVNDE . . .	1
✚ RAVFVS : ON LVNDE . . .	1
✚ SIGHER ON : LVNDEN . . .	1
✚ PVLFVINE ON · LVND . . .	1
✚ DVRED ON · LVNDENE . . .	1
✚ DEODYIG : ON : LVND : . . .	1

Carried forward . . . 8

Brought forward . . . . .	8
Winchester.	
+ GODVINE ON VINCE: . . . . .	5
+ VLFVINE · ON · VINE: ? . . . . .	1
Uncertain.	
+ PINEDRI: ON . . . . .	1
TSAN N L . . . . .	1
	<hr/>
	16

A variety of this type, which may be called Hawkins' No. 20b, has no star in the field of the obverse. Of this type there are the following reverses in the hoard:—

Exeter.	
PIIT ? ON: EXLES . . . . .	1
London.	
ONTETF ONN LVN ? . . . . .	1
+ HETIAMAN: ON LVN ? . . . . .	1
Wallingford.	
+ GODVINE: ON: VELIGFE . . . . .	1
Wareham.	
+ DIRLIG: ON: PTPHT . . . . .	1
Uncertain.	
+ O · hEIQVN: ON B.. (? OSBERN ON BAD) . . . . .	1
END ON EIDI . . . . .	1
VINT: ON — . . . . .	1
	<hr/>
	8

I need hardly say that all these coins are of extreme rarity, there not being more than one or two of either Hawkins' No. 8 or 20 in the National Collection, and No. 20b having been hitherto unnoticed. Whether they came into Italy by the ordinary channels of trade, as Peter's pence, or as the *viaticum* of some of the early

Crusaders, it is now impossible to say. Possibly the character of the other coins comprised in the hoard might throw some light on its origin and on the date of its deposit. Want of time, however, prevented me from compiling even a rough list of them, and up to the present I believe that they have not been thoroughly examined, as it is difficult to find a numismatist whose knowledge of mediæval coins embraces so large a field as that represented by this hoard.

The discovery of a large number of Saxon coins at Rome has already been recorded in the pages of the *Numismatic Chronicle*,<sup>1</sup> and singularly enough, on my last visiting that city, I obtained from a dealer two pennies of Henry I., though of the type Hawkins' No. 15, which had been struck in the mints of Southwark and Wareham. It is not a little remarkable that while the hoards discovered in Sweden have so much enlarged our knowledge of the later Anglo-Saxon coinage, discoveries made in Italy have added to our lists numerous early Saxon coins, and now not a few hitherto unknown coins of one of our Norman kings.


JOHN EVANS.

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<sup>1</sup> 3rd S., iv. p. 225.

## MISCELLANEA.

### A UNIQUE STYCA OF ÆTHELRED I., KING OF NORTHUMBRIA.

*Obv.*— Cross.

*Rev.*—Rude quadruped to right; trefoil ornament below.

R. 19½ grs.



Found at Hornsea, near Hull, April, 1875; in the late Mr. T. W. U. Robinson's collection, now in mine.

This unpublished styca, or sceatta, follows closely the type of Alchred, A.D. 765 or 766—774, the predecessor of Ethelred I., especially the example in the *B. M. Cat.*, Pl. XX. 10, the letters being very similar in workmanship, and the letter R very noticeable in having, like the obverse of the latter, its tail set at right-angles to the rest of the letter. Ethelred I. was son of Moll Ethilwald, and, therefore, like his father, an usurper. He reigned twice, firstly from 774 till his deposition in 788 or 789, a period of 4 years; secondly, from his restoration in 790 till his death, 796. These latter dates are uncertain, but it is probable that Ælfwald I. and Osred II. reigned during the period of his banishment. To this king, Ælfwald I., there are three types ascribed, all with the quadruped on the reverse, but of Osred II.'s short reign we have no coins as yet, and after this the quadruped type ceases, if we except the comparatively highly finished coins having LEOFDEGN and quadruped on the reverse, which are now generally attributed to Ethelred II. (840—848). These coins were partly the subject of two papers (see *Num. Chron.* N.S., vol. ix. p. 57, and vol. xiv. p. 94) in which Mr. Rashleigh and Mr. Keary considered the possibility of their belonging to Ethelred I., but I understand that now this is not Mr. Keary's view, and, in fact, he long ago attributed them to Ethelred II. (see *B. M. Cat.* No. 432). The only other two attempts to attribute coins to Ethelred I. are—(1) Mr. Hawkins, *Silver Coins of England*, 1887, p. 74, who says that Mr. Brummel had a silver styca, reading ED+LRED and CVDCILZ, of which a mention exists in the *Gentleman's Magazine*, Feb., 1826, p. 114, which Mr. Lindsay attributed to Ethelred I. of Northumbria, because the moneyer's name did not occur on any of Ethelred II. stycas, and because the king's title was not inserted. On referring to the Magazine I find that the first C

is a square one on the reverse, as given in the inscription of the coin, but the second C is a round one which is not characteristic of the early coinage. I think that Mr. Keary's suggestion that it is a blundered styca of Ethelred II., the moneyer perhaps being Gadutels, may be the right solution. (2) The piece in *B. M. Cat.* reading EVRDV . . REX and MÆTHILDÆ (see *B. M. Cat.*, Heardulf, No. 19). This Mr. Keary now regards as a coin of Heardulf, the M at the end of the moneyer's name probably standing for monetarius.

GRANTLEY.

COIN OF NADIR SHAH, STRUCK AT BOKHARA.—The numismatic records of Nadir Shah's invasion of India have been carefully chronicled in a most interesting paper published in the *Numismatic Chronicle* for the year 1882; but, so far as I can trace, no attempt has been made to collect numismatic evidence of Nadir Shah's subsequent incursion into Transoxania, and of his conquest of Bokhara.

It is very possible that few coins exist at the present time to bear witness to the extension of Nadir Shah's rule in the direction of Central Asia, and for this reason I am tempted to bring under the Society's notice the following small silver piece, in my possession, which appears to be unpublished.

R. Nadir Shah. Struck at Bokhara, 1153 A.H. Weight, 85 grs.

Obv.—السلطان نادر

Rev.—ضرب بخارا ۱۱۵۳

The coin has an interest apart from the fact of its having been struck in the name of Nadir Shah, in that it supplies a date (1153 A.H.) in the long gap which occurs between the rule of the Sheybānees, who ceased to strike coins in Bokhara about the year 1000 A.H., and the accession of the Mangits, who only commenced to govern about the year 1215 A.H. At the time this coin was struck Bokhara was nominally in the possession of the Astrakhan dynasty.

J. M. C. JOHNSTON.

ITALIAN NUMISMATIC SOCIETY.—We are happy to record the fact that an Italian Numismatic Society has been founded at Milan and that it held its inaugural meeting on April 11, 1892. Signor Papadopoli is President, the Signori Gnechi, Vice-Presidents, and Signor Costantino Luppi, Secretary. One of the principal objects of the Society will be the illustration of the mediæval coinage of Italy. We wish it all success.

# V.

## SOME COIN-TYPES OF ASIA MINOR.

### I. MAGNESIA AD MEANDRUM.

[*Obv.*—ΑΥΤ. Μ. ΑΝΤ. ΓΟΡΔΙΑΝΟΣ. Head of emperor, right.]

[*Rev.*—ΕΠΙ. ΓΡ. ΔΗΜΟΝΕΙΚΟΥ. ΜΑΓΝΗΤΩΝ. Unbearded man, right, clad in short chiton and boots, uprooting (?) a tree.

National collection, Athens.

Æ.



Fig. 1.



Fig. 2.

I THINK the figure of the reverse (Fig. 1) should be described as *uprooting* a tree. The arms of the man are both stretched out, tightly grasping and pulling the tree. The action is indeed just completed, and the roots are already in the air, but the position of the figure with the left foot placed forward, and the body leaning slightly backwards, and the still unrelaxed tension of the limbs, seem to indicate that the actual moment of uprooting has been chosen for representation. It is also worth noticing that the left arm and hand are stretched out on the top



of the stem, a natural position for giving the wrench necessary for uprooting, but not a natural position for carrying a tree. Further, I think it is clear that the tree does not rest on the shoulder, but passes beneath the left arm. On the specimen, however, in the British Museum (Fig. 2) (from a different die), the figure is distinctly *carrying* the tree, and in the specimens quoted by Mionnet, Eckhel, and others, it is always described as carrying the tree.

Mionnet<sup>1</sup> gives no explanation of the type. Eckhel<sup>2</sup> explains it by saying that it refers to the sacred rite of the Great Mother, in which at the vernal equinox a pine was cut down and carried in procession, his chief authority for this statement being the Emperor Julian.<sup>3</sup> At the same time he refers to the calendar entry "*arbor intrat*," and compares a coin of Metapontum, on the reverse of which is a naked male figure, holding laurel-tree and bow. This figure, however, is now universally interpreted as Apollo. With regard to it Mr. Head remarks: <sup>4</sup> "The figure of Apollo beside the laurel-tree was probably suggested by the statue mentioned by Herodotus as standing in the Agora at Metapontum, with laurel-trees round about it." Eckhel produces no evidence at all that such a custom as that described by Julian was attached to the worship of the Magna Mater at Magnesia. The vague and unsatisfactory character of such an explanation will be at once perceived, and it is hardly worth while to point out such a detail as that in the custom reported by

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<sup>1</sup> Mionnet, iii. 689.

<sup>2</sup> Eckhel, *Doct. Num. Vet.* ii., p. 528.

<sup>3</sup> *Jul. Aug. Orat.* v. He also refers to Firmicus Maternus (*de err. prof. rel. p. m.* 457) and Arnobius (L.V.).

<sup>4</sup> *Hist. Num.*, p. 63.

Julian, the pine was *cut down* ("succisa"), while on our coin the *uprooting* of the tree is a prominent fact.

The right and certain explanation of our coin was discovered by Cavedoni, and published by him in the *Bulletino dell' Istituto* of 1837. Pausanias,<sup>5</sup> in his tenth book, *à propos* of wonderful caves, has the following passage:—ἔστι δὲ καὶ τοῖς ἐπὶ ποταμῷ Ληθαίῳ Μάγνησιν Ὑλαι καλούμενον χωρίον· ἐνταῦθα Ἀπόλλωνι ἀνέται σπήλαιον, μεγέθους μὲν ἕνεκα οὐ πολλοῦ θαύματος, τὸ δὲ ἄγαλμα τοῦ Ἀπόλλωνος τὰ μάλιστα ἀρχαῖον καὶ ἰσχὺν ἐπὶ ἔργῳ παρέχεται παντί· καὶ αὐτῷ ἄνδρες ἱεροὶ κατὰ κρημνῶν τε ἀποτόμων καὶ πετρῶν πηδῶσιν ὑψηλῶν καὶ ὑπερμήκη δένδρα ἐριπόντες ἐκ ῥιζῶν κατὰ τὰ στενώτατα τῶν ἀτραπῶν ὁμοῦ τοῖς ἄχθεσιν ὁδεύουσι. There can be no doubt that our coin represents one of these inspired<sup>6</sup>

<sup>5</sup> Paus. x. 32.

<sup>6</sup> This custom is referred to by Mr. Frazer in his *Golden Bough* (i. p. 37. By a slip Mr. Frazer says Hylæ "in Phocis"). It is explained by him merely as a case of inspiration by which men holy to the god were enabled to perform actions of superhuman strength. The custom, of course, was so understood by Pausanias, but may not we venture to see more in it than this? We note that there are three distinct parts in the custom: (1) the leaping down precipitous cliffs; (2) the uprooting tall trees; (3) the carrying these trees along narrow paths. Of these three customs those chosen for representation on the coins of the place are the uprooting and carrying of the tree. May not this point to the tree being the most important object in the ceremony? In fact, may we not have here preserved a relic of very ancient tree-worship, of which the ceremonies were misinterpreted in Pausanias's time, their original meaning being quite forgotten? Of the numerous general evidences of a widespread tree-worship in primitive Greece I cannot speak here; I would only refer to (1) such specimens of numismatic evidence as the Asiatic goddess who appears among the boughs of a tree on coins of Myra and Aphrodisias, or the figure of Zeus Ascreus (Zeus of the oak-trees) who appears between two trees on a coin of Halicarnassus, or the appearance of two

devotees of Apollo in the act of tearing up one of the trees of Hylæ.

It is a very curious thing, but this interpretation seems to have been entirely lost sight of. Cavedoni's explana-

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trees (στύρακες) on an altar on the reverse of coins of Selge; and (2) to such cults as those of Zeus Ἐνδένδρος, and Dionysus Δενδρίτης, "to whom," says Plutarch (*Q. C.* v. 3), "almost all the Greeks sacrifice," and such festivals as the Anthesteria and Oschophoria of Dionysus, the Boeotian Dædala and the Pyanepsia of Apollo, with the procession of the Eiresione, and indeed the custom Eckhel refers to—the felling and carrying in procession a pine-tree in the spring in honour of the Magna Mater.

"On the whole," says Frazer (*i.* 105), "alike from the analogy of modern folk-custom and from the facts of ancient ritual and mythology, we are justified in concluding that the archaic forms of tree-worship disclosed by the spring and mid-summer festivals of our peasants were practised by the Greeks and Romans in prehistoric times." Now most prominent among the ceremonies connected with the spring festivals of our peasants is the custom of felling and carrying in procession the May-tree. If the Harvest May of France and Germany has its counterpart in the *εἰρεσιώνη*, may not the May-tree find a parallel in such a custom as that described by Pausanias as taking place at Hylæ?

Further, may not the name Hylæ be significant? There are only two other Hylæ of any fame. Hylæ in Boeotia, which Stephanus of Byzantium tells us was so called because the land was ὑλώδης, and Hyle in Cyprus, which place was famous for the worship of Apollo Hylates, Apollo of the Wood, a title parallel to Dionysus Dendrites. The most remarkable rite connected with this Apollo Hylates of Cyprus was a custom by which certain persons were forced to touch the altar of the god and leap over a steep place. May not this custom be the same as that which took place at the Magnesian Hylæ, where, as Pausanias tells us, men "inspired by" or "dedicated to" the god leapt down precipitous cliffs? The rite in Cyprus, as at Leucas and elsewhere, is generally explained as a relic of human sacrifice. Human sacrifice is very common in connection with tree-worship and represents the annual killing of the Tree Spirit; it is well illustrated by the cult of the Arician Grove.

Still whether we have in these strange customs practised at Hylæ relics of a primitive tree-worship (note that Pausanias

tion seems to have been buried in the *Bulletino*, and ever since his time numismatists have been entirely at a loss to explain the type. Leake, Waddington, Imhoof-Blumer, and Head are all unable to give any explanation. In the course of my search for an explanation I chanced on Cavedoni's interpretation, and considering the extremely interesting character of the type, and the rite it represents, I have thought it well worth while to bring this interpretation to light once more.

## II. MYLASA.

[*Obv.*—ΑΥΤΟΚΡΑΤΟΡ Ε ΑΔΡΙΑΝΟΥ. Head of Hadrian, right.]

[*Rev.*—ΜΥΛΑ Ε ΕΩΝ. Bearded male head and bust, right; laureate; hair bound with diadem, the ends of which hang down behind the neck and shoulders.

National collection, Athens. (Fig. 3.)

Æ.



Fig. 3.



Fig. 4.

So far as I have been able to discover, the only other specimen of this type is in the Paris collection. It is described by Mionnet as a head of Zeus Labrandeus.

pecially remarks on the antiquity of the cult), or whether they are amply explained, as Pausanias explains them, by the idea of divine inspiration to do superhuman deeds, must remain uncertain. But however the rite of uprooting the tree be explained, it is quite certain that we have it here represented on our coin.

The Paris specimen is not from the same die as the one at Athens, though it differs from it but slightly; it is badly preserved and the diadem ends are not clear. We have a head of Zeus Labrandeus on a coin of Mylasa in the British Museum (Fig. 4); the type of the face is quite different from that of our coin; it has a modius, laurel-wreath, and diadem.

In the *Numismatic Chronicle* of 1880, Professor Gardner, speaking of the well-known diademed female head on the coins of Lamia, of the third century B.C., has the following remarks: "The difference in representation of a diadem and a *tænia*, is that the diadem has ends which hang down behind, and the *tænia* has none. While there is but slight difference between the two in form, there is the utmost difference in usage. The *tænia* belongs to gods and successful athletes, the diadem to kings and queens." The diadem is properly Oriental. Justin<sup>7</sup> relates that Alexander adopted the large diadem of the Persian kings, the ends of which fall upon the shoulders, and that this mark of royalty was preserved by his successors. A glance at the coins of Lysinachus, the Seleucids, and Ptolemies shows this to be true. If this rule may apply to the second century A.D., our head is the head of a mortal and a king. Now the cities of Asia Minor in Imperial times were very fond of putting on their coins portraits of their most famous citizens in the past. Thus, *e.g.*, we have the head of Herodotus on the coins of Halicarnassus, Anacreon on the coins of Teos, Anaxagoras on the coins of Clazomenæ, Sappho, Alcæus, Pittacus, and Theophanes on the coins of Mytilene, and many others. Similarly, Mylasa may here have put on

record the head of some king closely connected with her early history. If this be the case, I think there can be little doubt that this king is Hecatomnus, King of Caria in the reign of Artaxerxes III., and father of the great Mausolus.

Speaking of Mylasa Strabo<sup>8</sup> remarks: *ἱστορεῖται δὲ κώμη ὑπάρχει τὸ παλαιόν, πατρὶς δὲ καὶ βασιλεῖον τῶν Καρῶν τῶν περὶ τὸν Ἑκατόμνα*. Strabo's expression is a little confused, but he would seem to mean that in early times Mylasa was only a village, but that it became the capital of the Carians of the time of Hecatomnus, and that it was the birthplace and royal seat of that king. Strabo's words do not exclude the possibility of there having been Carian princes born at and resident at Mylasa before Hecatomnus, but Hecatomnus is *most* associated in his mind with the splendour of the city as a royal seat and capital. He knows Hecatomnus as the author of Mylasa's greatness, and contrasts the position of the place in *his* time with the earlier time when it was only a village.

We do not know many details of the life of Hecatomnus. He secretly opposed Artaxerxes in his war with Evagoras of Cyprus. No notice was taken of his action by the Persian king (doubtless his position was too strong), and he held Caria in a state of virtual independence till his death. The date of his death is doubtful; it was probably about 380 B.C. Mausolus, his son, who succeeded him, moved the Carian capital to Halicarnassus.

The close connection of Hecatomnus with Mylasa is borne out by the coins struck by this king, doubtless at Mylasa. These bear on the obverse the figure of the

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<sup>8</sup> xiv. 659.

Zeus Stratios or Labrandeus, of Mylasa, armed with spear and bipennis. Mylasa was the great seat of the worship of this god in Caria. Among Carian coins of the pre-Christian era he is only found on those of Mylasa and Hecatomnus. It is quite possible, and indeed probable, that the head is a portrait; of course it may be simply an ideal head, as the head of Minos on the coins of Gortyna and Cnossus in Crete. It is interesting to compare the head of the great legendary King of Crete with this head of Hecatomnus and to note the diadem in each case. Doubtless Hecatomnus seemed to the Mylasean of the second century A.D., very much what Minos appeared to the Cretan of the second century B.C., each a great and beneficent ruler, whose greatness and beneficence seemed all the greater, looming as they did through the mist of many intervening centuries.

It has, however, been suggested to me by Mr. Head that it is doubtful if the rule quoted above about the use of the diadem can be pressed as late as Hadrian's reign, and while granting that our type cannot be Zeus Labrandeus, he is inclined to think it may be one of the other types of Zeus worshipped at Mylasa. These are Zeus Osogor or Zenoposeidon, and Zeus Carios or Stratios. Mr. Head thinks our type may well be Zenoposeidon; the features are certainly of a Poseidonian character.

### III. CYZICUS.

*Obv.*—Bearded man-headed bull, with horns; face fronting; standing left on tunny.

*Rev.*—Incuse square.

National collection, Athens. EL. (*Num. Chron.*, 1887, Pl. II. 29.)

The man-headed bull of the obverse is explained by Canon Greenwell, in his *Coinage of Cyzicus*, as the sym-

bolic representation of a river-god, possibly of the river Æsepus. This explanation might pass very well were it not for a passage of Athenæus,<sup>9</sup> where, speaking of the tauriform Dionysus, he says: ἐν δὲ Κυζίκῳ καὶ ταυρόμορφος ἱδρύται. This passage is quoted by Streber, in his book, *Ueber den Stier mit dem Menschengesichte auf den Münzen*. Streber does not know our coin, but uses the passage of Athenæus quoted to prove the existence of a tauriform type of Dionysus at Cyzicus. There can be no doubt with this passage before us that we must consider the bull on our coin to be not a river-god but the tauriform Dionysus.

F. B. BAKER.

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<sup>9</sup> Athen. xi. ch. 51. This discovery was communicated to me by M. Svoronos, of Athens, who has wished me to publish it.



# VI.

## COINS OF THE KUSHÂNS, OR GREAT YUE-TI.

(See PLATES IX.—XIV.)

(Continued from page 82.)

### HUVISHKA.

THE gold coins of Huvishka offer four different busts of the king, which, to save needless repetition, I will now describe. All four representations are given in Plate XIX., marked A, B, C, D, by which letters they will be quoted.

A—is a very rare large head of the King, covered with a round jewelled helmet with spreading crest, and the ends of the diadem hanging down behind. A large ornamental earring is in the ear, and flames spring from the shoulders. The legend, in badly-formed Greek letters—

**ΠΑΟΝΑΝΟ ΠΑΟ ΟΟΗΨΚΙ ΚΟΡΑΝΟ.**

*Shaonano Shao Hoveshki Koshano.*

“The King of Kings HUVISHKA, the Kushân.”

B.—Half-length figure of the King to left, with pointed helmet, thickly jewelled, holding sceptre in left hand, and club in right hand before face. On some coins the sceptre is changed for the *ankus*, or “elephant-goad,” which refers to the King as an elephant rider, as seen on his copper coins.

C.—Half-length figure of the King, with round jewelled helmet, to left, club and *ankus* in hands.

D.—The same half-length figure of King to the right.

On some of the coins the King's name is **ΟΨΟΗΨΚΙ**, *Huveshki*.

Plate.

XIX. A.

XIX. B.

XIX. C.

XIX. D.

## DESCRIPTION OF THE PLATES.

No.	Inches.	Grains.	Plate.
1	A' 0·80	121·1	XIX. 1
<p>[<i>Brit. Mus. Cat.</i>, xxvii. 24.]</p> <p><i>Half-length figure of King, as C.</i>  <i>Sun-god, MIPO</i>, radiated to right, and <i>Moon-god, MAO</i>, with crescent behind shoulders. Symbol of Huvishka, No. 58, between the figures. This symbol differs from that of Wema Kadphises and Kanishka by the simple addition of a short horizontal bar between the upper and lower members.</p>			
2	A' 0·75	122	XIX. 2
<p>[<i>Brit. Mus. Cat.</i>, xxviii. 5.]</p> <p><i>Half-length of King to l., as C; also to r., as D.</i>  <i>Radiate figure of Sun-god, MIPO</i>, to right, holding callipers in right hand, sword by his side Huvishka symbol to r.</p>			
3	A' 0·75	121	XIX. 3
<p><i>Half-length of King, as C; name, OHOHPKI—Huveshki.</i>  <i>Sun-god radiate to l., sceptre in r. hand, l. hand on hip.</i>  Huvishka symbol. <i>MIPO</i>. [<i>Brit. Mus. Cat.</i>, xxviii. 4, <i>Sun-god faces to r.</i>]</p>			
4	A' 0·75	123·5	XIX. 4
<p>[<i>Brit. Mus. Cat.</i>, xxviii. 2.]</p> <p><i>Half-length of King, as B, but round helmet.</i>  <i>Sun-god radiate to r. Sceptre, sloping, in r. hand; l. hand resting on sword by side.</i> Huvishka symbol.</p>			

## DESCRIPTION OF THE PLATES—continued.

No.	N	Inches. 0·80	Grains. 122·5		Plate. XIX. 5
5	N	0·80	122·5	<i>Half-length of King</i> , as B, but round helmet. <i>Sun-god radiate</i> to l., sceptre in l. hand, r. hand extended, sword by side. Huviska symbol. <b>MIPO</b> .	XIX. 5
6	N	0·80	122·5	<i>Head of King</i> , as A. Legend as on A. <i>Sun-god radiate</i> to l., carrying sceptre and sword. Huviska symbol. <b>MIPO</b> . A quarter-Dinar, of same type.	XIX. 6
7	N	0·75	123	<i>Half-length of King</i> , as B, and also as D. <i>Sun-god radiate</i> to l., right hand extended, l. hand on sword. Huviska symbol. <b>MIPO</b> ( <i>sic</i> ).	XIX. 7
8	N	0·85	122·5	<i>Half-length of King</i> , as B, with round helmet. <i>Sun-god radiate</i> to r., holding sceptre in r. hand, wreath in l. hand. Huviska symbol. <b>MIPO</b> .	XIX. 8
9	N	0·70	120	<i>Half-length of King</i> , as B, with round helmet. <i>Sun-god radiate</i> to l., holding wreath in r. hand, l. hand on sword. Huviska symbol. <b>MIPO</b> .	XIX. 9
10	N	0·75	—	Same as No. 9, but <i>Sun-god</i> has a very small wreath. <b>MIPO</b> .	XIX. 10

○ SUN

MIIRO

HUVISHKA



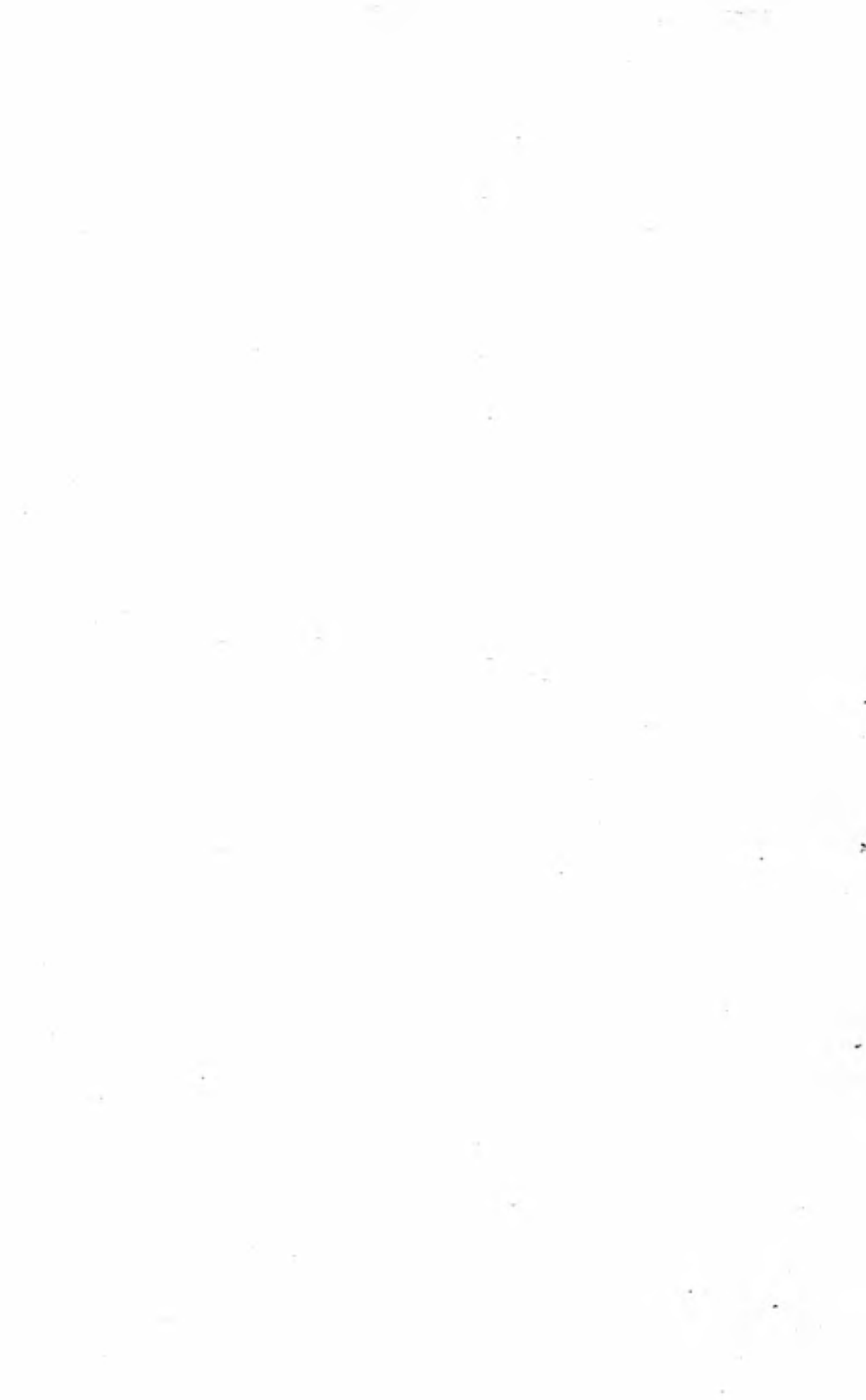
A



A

OBVERSES OF COPPER COINS.





11	N	—	—	[ <i>Brit. Mus. Cat.</i> , xxviii. 1.] Same as No. 9, but Sun-god has both sword and sceptre.	—
12	N	0.80	122.5	ARDVIKHSO. [ <i>Brit. Mus. Cat.</i> , xxvii. 9.] <i>Half-length of King</i> , as B. <i>Sun-god radiate</i> to l., with sword, l. hand on hip, r. hand extended. Huvishka symbol. $\text{AP}\Delta\text{IXPO} = \text{Ardeviksho}$ .	XIX. 11
13	N	0.80	125	[ <i>Bengal Asiatic Soc. Jour.</i> , 1845, Pl. II. 3.] <i>Half-length of King</i> to l., as C. <i>Sun-god radiate</i> to l., with r. hand extended, and l. resting on sword. Huvishka symbol. $\text{O}\text{V}\text{BOP} = \text{Ombor}$ ? N.B. The second letter is very corrupt. <i>Half-length</i> figure of King to l., as C. <i>Rev.</i> — <b>MIPO</b> , as on No. 6.	XIX. 12
14	N	0.50	81	[ <i>Brit. Mus. Cat.</i> , xxviii. 6.] <i>Half-length figure of King</i> to l., as B. <i>Sun-god radiate</i> to l., with r. hand extended, and l. resting on sword. Huvishka symbol. <b>ONIA</b> , or <b>AIKIO</b> , read from r. to l.	XIX. 13
15	N	0.55	80		XIX. 14

The copper coins of Huvishka present three different obverses, as represented in Plate XIX. under the letters E, F, and G.

E.—The Raja is represented riding an elephant, with sceptre in right hand, and an elephant goad (*ankus*) in l. hand.

Legend, in corrupt Greek characters—

ΠΑΟΝΑΝΟ ΠΑΟ ΟΟΗΡΚΕ ΚΟΡΑΝΟ. See *Brit. Mus. Cat.*, xxix. 2.

F.—King seated on throne with radiated back, r. leg raised up and resting on seat, l. leg hanging down. *Brit. Mus. Cat.*, xxix. 5, 6.

G.—King seated cross-legged on cushions in Indian fashion. *Brit. Mus. Cat.*, xxix. 4.

## DESCRIPTION OF THE PLATES—continued.

No.	Æ	Inches.	Grains.		Plate.
16	Æ	—	260	<i>King riding an Elephant to r., as E. Legend as E. Sun-god radiate, as on copper coins of Kanishka. Huviska symbol. MIIPO.</i>	—
17	Æ	—	260	<i>King seated on throne, with right leg raised, as F. Sun-god radiate, as on Kanishka's copper coins. 58 symbol. MIIPO.</i>	—
18	Æ	—	260	<i>King sitting cross-legged in Indian fashion, as G. Sun-god radiate, as on Kanishka's copper coins. 58 symbol. MIIPO.</i>	—
THE MOON. ¢ MAO.					
[ <i>Brit. Mus. Cat.</i> , xxvii. 17.]					
19	N	0.75	122	<i>Half-length of King, as C. Legend as A. Four-armed Moon-god seated on throne, to front, with feet on footstool; crescent behind shoulders. In two left hands, sceptre and callipers; in two right hands, indistinct objects. No. 58 symbol. MANAOBA GO.</i>	XX. 1
[ <i>Brit. Mus. Cat.</i> xxvii. 23.]					
20	N	0.80	122	<i>Half-length of King, as C. Moon-god to right, with crescent behind shoulders. In l. hand, sceptre; in r. hand callipers. No. 58 symbol. MAO to l.</i>	XX. 2



## DESCRIPTION OF THE PLATES—continued.

No.	N	Inches.	Grains.		Plate.
21	N	0·70	128	Half-length of King, as B. Moon-god to r., with crescent behind; sceptre in r. hand; sword at side. Huvishka symbol, No. 58 to r. <b>MAO</b> to l. [ <i>Brit. Mus. Cat.</i> , xxvii. 21.]	XX. 8
22	N	0·75	122	Similar to No. 21, but Moon-god to left, and King figure as C. [ <i>Brit. Mus. Cat.</i> , xxvii. 19.]	XX. 4
23	N	0·85	122·6	Half-length of King, as B. Moon-god to l., with crescent; sceptre in l. hand; r. hand extended. Huvishka symbol to l. <b>MAO</b> to right.	XX. 6
24	N	0·80	122	Half-length of King, as B. Moon-god, with crescent, facing l.; r. hand extended; l. hand on hip. Symbol, and <b>MAO</b> . [ <i>Brit. Mus. Cat.</i> , xxvii. 20.]	XX. 6
25	N	0·50	30·2	Same types as No. 23.	—
26	N	0·70	124	Half-length of King, as C. Moon-god with crescent, sceptre in l. hand, sloping; sword by side. Huvishka symbol. <b>MAO</b> . [ <i>Brit. Mus. Cat.</i> , xxvii. 22.]	XX. 7
27	N	0·80	122	Half-length of King, as B. Moon-god to l., with crescent; l. hand on sword; r. hand holding wreath. Huvishka symbol to l. <b>MAO</b> to r.	XX. 8
28	N	0·80	122	Half-length of King, as B.	XX. 9

☾ MOON



MAO



HUVISHKA



♂ MARS

ATHSHO





29	N	0.50	30.2	<i>Moon-god</i> to l., with crescent; sceptre and sword; wreath in r. hand. <b>MAO</b> . A quarter-Dinar, of same type. [ <i>Brit. Mus. Cat.</i> , xxix. 2, 4, 5. Three obverses, E, F, G.]	XX. 10
30	Æ	0.80	260	<i>Moon-god</i> to l., with crescent, as on copper coins of Kanishka.	—
31	Æ	—	—	Left hand on sword, right hand extended. Symbol. <b>MAO</b> .	—
32	Æ	—	—		
33	N	0.80	123	<b>MARS. ‡ ATHSHO.</b> <i>Half-length of King</i> , as B. <i>God of Fire</i> standing to r., with flames rising from shoulders, and carrying smith's hammer in right hand, and tongs in left hand. Huvishka symbol to right. <b>ATHSHO</b> = <i>Athsho</i> . [ <i>Brit. Mus. Cat.</i> , xxvii. 8.]	XX. 11
34	N	0.80	121.5	<i>Half-length of King</i> , as B. Type of Fire-god, as last. Huvishka symbol. <b>ATHSHO</b> = <i>Athsho</i> . <b>VANINDA.</b> [ <i>Brit. Mus. Cat.</i> , xxviii. 18.]	XX. 12
35	N	0.80	121.5	<i>Half-length of King</i> , as C, with round helmet. Victory, winged, to left, holding out wreath in right hand, and carrying trophy or cornucopie in left. Symbol to l. <b>OANINΔAO</b> , sometimes <b>OANINΔA</b> .	XX. 13
36	N	0.75	122	<i>Half-length of King</i> , as C.	XX. 14

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
37	0.75	122	<p>Victory, winged, to right, carrying wreath and trophy, or cornucopie. Symbol. <b>OANINΔO.</b></p> <p><b>MAHASENA.</b> [<i>Brit. Mus. Cat.</i>, xxvii. 16.]</p> <p>Half-length of King, as C. Male deity to front, with nimbus, holding in r. hand a standard surmounted by a bird; his l. hand resting on sword. Havishka symbol. <b>MAACHNO.</b></p> <p><b>SKANDA-KUMĀRA AND VISĀKHA.</b> [<i>Brit. Mus. Cat.</i>, xxviii. 22.]</p> <p>Half-length of King, as C. Two male figures, standing, to front, both nimbate, and carrying sword and sceptre. Symbol between them. <b>CKANΔO KOMAPO BIZAGO.</b> [<i>Ariana Ant.</i>, Pl. xiv. 11. <i>Brit. Mus. Cat.</i>, xxviii. 23.] Same types and legends as No. 38.</p> <p>Half-length of King, as C. Three figures standing side by side in a temple, each nimbate.</p>
38	0.80	122.5	XX. 15
39	0.50	—	XX. 16
40	0.75	122	XX. 17

The middle figure is inscribed, **MAACHNO**; that on the left, **CKANAO KOMAPO**; and that on the right, **BIZAGO**.

All these three names belong to Kártikeya, the Indian god of War. The last name, *I'sákha*, the "Divider," is given to him as *Shan-mukhi*, or the "Six-faced," because he divides the year into two portions of six months each.

[*Brit. Mus. Cat.*, xxvii. 1.]

*King riding Elephant* to r., with sceptre and *ankus*.  
*Fire-god*, **AOPO** = *Atsho*, as on copper coins of Kanishka.

Huvishka symbol.

*King riding Elephant*.

Figure of *Fire-god*, *Atsho*, with hammer and tongs; with mistaken legend of **MAO**, the "Moon."

N.B. I attribute this blundered inscription to the ignorance of the die-sinker, and not to accident, as I have met with several specimens of **APAOXBO** with the cornucopiæ duly labelled **MAO**. The blundered legends of the obverses also point to the same conclusion of the die-sinker's ignorance of Greek.

[See *Prinsep's Essays* i., Pl. XXXII. 13.]

*Rude figure of King riding Elephant*. Jumbled Greek legend, as made out by Prinsep from four specimens:

**ΟΙΑΗΩΗ ΟΙΑΡΟΙΑΗΙΑΗΡΟΙΑΩΗ.**

Figure of *Fire-god*, as usual, with l. hand on hip, and r. hand extended. Huvishka symbol to l.; to right, **ΟΑΗ**.

The obverse legend does not seem to retain any trace of

XX. 18

XX. 19

XX. 20

—

—

—

1·00

0·90

1·00

Æ

Æ

Æ

41

42

43

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
44	Æ 0.90	—	<p>the usual ΠΑΟΝΑΝΟ ΠΑΟ, but is more suggestive of ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ.</p> <p>MERCURY. ΟΑΔΟ. ♀</p> <p>[Very rare; only 2 specimens.]</p> <p><i>King riding Elephant to r.</i> Legend obliterated.</p> <p><i>Male figure, running quickly, to l., carrying a light scarf, which forms a canopy overhead. ΟΑΔΟ.</i></p> <p>[Author, unique.]</p> <p>Half-length of King, with pointed head-dress, as B.</p> <p>Bearded male figure, standing, to front, beside an ambling horse: Havisika symbol. ΑΡΟΘΑΣΠΟ.</p> <p>N.B. On the similar type of Kanishka the horse has only one leg raised.</p> <p>XXI. 1</p>
45	Ν 0.80	122	<p>XXI. 2</p>
46	Ν 0.85	121.5	<p>JUPITER. ΠΑΡΡΟ. γ</p> <p><i>Half-length figure of King, in highly ornamented dress, to l., nimble and diademed; with sceptre in l. hand, and, in r. hand, standard with bird on top. Legend corrupt.</i></p> <p>ΠΑΟΝΑΝΟ ΠΑΟ ΟΟΗΡΚΙ ΚΟΒΑΝΟ.</p> <p>XXI. 3</p>

♀ MERCURY

OADO

HUVISHKA



2 JUPITER

PHARRO







47	N	0.75	123	<p><i>Male figure, nimbate, to left; sceptre in l. hand, and holding out in right hand a flat vessel containing "grain seeds."</i> Huviska symbol. <b>ΦAPPO.</b> [<i>Brit. Mus. Cat.</i>, xxviii. 28.]</p> <p><i>Half-length of King, as B, with sceptre and club.</i> <i>Same figure as on last, but helmet winged.</i> In l. hand, sceptre, and in r. hand a closed bag. Huviska symbol.</p> <p><b>ΦAPO.</b> <i>Half-length of King, with sceptre and bird standard, as on No. 43.</i></p> <p><i>Same figure as on last, with sceptre in l. hand, and closed bag in r. hand; the whole surrounded by foliage.</i> Symbol.</p> <p><b>ΦAPPO.</b> <i>Half-length of King, as C.</i></p> <p><i>Male figure, nimbate and diademed, with winged head-dress.</i> In l. hand, sceptre; in r. hand, wreath. Symbol.</p> <p><b>ΦAPPO.</b></p>	XXI. 4
48	N	0.80	123	<p><i>Half-length of King, with sceptre and bird standard, as on No. 43.</i></p> <p><i>Same figure as on last, with sceptre in l. hand, and closed bag in r. hand; the whole surrounded by foliage.</i> Symbol.</p> <p><b>ΦAPO.</b> <i>Half-length of King, as C.</i></p> <p><i>Male figure, nimbate and diademed, with winged head-dress.</i> In l. hand, sceptre; in r. hand, wreath. Symbol.</p> <p><b>ΦAPPO.</b></p>	XXI. 5
49	N	0.80	123	<p><i>Half-length of King, as C.</i></p> <p><i>Male figure, nimbate and diademed, with winged head-dress.</i> In l. hand, sceptre; in r. hand, wreath. Symbol.</p> <p><b>ΦAPPO.</b></p>	XXI. 6
50	N	0.80	123	<p>[<i>Brit. Mus. Cat.</i>, xxviii. 29.]</p> <p><i>Half-length of King, as B, with round helmet.</i></p> <p><i>Male figure, nimbate, with winged head-dress; sceptre in r. hand, left on hip, holding ankus.</i> Symbol. <b>ΦAPPO.</b></p> <p><i>Half-length of King, as C.</i></p> <p><i>Male figure as on last, but turned to left, and without ankus.</i> Huviska symbol. <b>ΦAPPO.</b></p>	XXI. 7
51	N	0.75	121	<p><i>Half-length of King, as C.</i></p> <p><i>Male figure as on last, but turned to left, and without ankus.</i> Huviska symbol. <b>ΦAPPO.</b></p>	XXI. 8
52	N	0.75	123	<p><i>Half-length of King to l., as C.</i></p> <p><i>Same figure as No. 51, but facing to r. Winged head-dress.</i></p>	XXI. 9

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
53	N 0.50	30.5	XXI. 10
54	N 0.75	122	
55	N 0.80	122	XXI. 11
56	N 0.80	123.3	XXI. 12
57	N 0.80	122.4	XXI. 13

Sceptre in left hand, and flat vessel in right hand.  
 Huviska symbol. **ΦΑΠΡΟ.**  
*Same types and legends as No. 52.* (See *Brit. Mus. Cat.*, xxviii. 30.)

[*Brit. Mus. Cat.*, xxviii. 25.]

*Half-length of King*, as C.  
*Male figure*, with winged head-dress, facing l.; holding flat vessel of *shooting corn* in r. hand, and resting l. hand on hilt of sword. Symbol of Huviska. **ΦΑΠΡΟ.**

[*Brit. Mus. Cat.*, xxviii. 26.]

*Same types as No. 54*, but the god holds sceptre in l. hand.  
 Winged head-dress strongly marked. Flames or ornaments on shoulders. Symbol. **ΦΑΠΡΟ.**

[*Brit. Mus. Cat.*, xxviii. 27.]

*Same types as Nos. 54 and 55*, but deity facing to right, and holding in left hand a flat dish filled high with fruits.  
 Huviska symbol. **ΦΑΠΡΟ.**

N.B. Mr. P. Gardner describes the *patera* on these coins as containing *fire*, but the same vessel filled with fruits is seen on the coins of **ΑΡΔΟΧΡΟ.**

[*Brit. Mus. Cat.*, xxviii. 31.]

*Half-length of King*, as C.  
*Male deity*, with winged head-dress and nimbus, standing on a

58	Æ	0.85	—	<p>small circular frame, his r. hand extended, and l. hand holding some indistinct object. Huvishka symbol. <b>ΦΑΡΡΟ</b>.</p> <p>[Rare.] King riding Elephant, as Plate XIX., fig. E. Male figure, standing, to left, with sceptre in left hand, and a bag in extended right hand. Huvishka symbol. <b>οιοΑΡΟ</b>. Same types as last. Huvishka symbol. <b>ΦΑΡΡΟ</b>. <i>Sardonyx</i>—Seal. Author. Two figures, male and female, standing facing each other. The <i>Male</i> figure, with winged head-dress, holding sceptre in right hand, and flat vessel, with sprouting corn, in left hand—exactly like <i>Pharro</i> of the coins. The <i>Female</i> figure, with modius on head, and cornucopie in left hand—exactly like the <i>Ardohsho</i> of the coins. A lunar crescent above, and a child behind the male figure. Inscription, in corrupt Greek letters:</p> <p><b>ΧΑΡΟΒΑΛΑΝΟ</b> = <i>Khasho Balano</i>. As the same legend is found on a seal of different type, it must be the owner's name (General Pearse).</p> <p><i>Agate</i>—Seal. Author. <i>Female</i> figure, standing, with modius on head, and cornucopie in left hand. Right hand extended towards a child. Greek legend, in late letters, <b>ΡΟΟΓΑΟ</b> = <i>Shao Gao</i>, the "Queen of Earth." <i>Gao</i> is one of the Old Avesta names for the Earth, as <i>Go</i> is one of the Sanskrit names.</p>	XXI. 14
59 60	Æ	0.85	—		XXI. 15
61	—	—	—		XXI. 16

## DESCRIPTION OF THE PLATES—continued.

No.	—	Inches.	Grains.		Plate.
62	—	—	—	<p><i>Chalcedony</i>—Seal. <i>King's Antique Gems</i>, Plate IV., fig. 12.          "Sassanian Queen and infant Prince, inscribed '<i>Arindochti</i>,'" vol. ii., p. 45.</p> <p>Female, standing to left before child, holding cornucopie in right hand. Legend, in Chaldeo-Pahlavi letters, <i>Arman-dukhia</i>, or "Queen Arman," that is, "Queen Earth." The old Avesta name for the Earth-goddess is <i>Armati</i>, which is the same as the Vedic <i>Aramati</i>.</p> <p><i>Dukhta</i>, "Princess or Queen," was the common Sassanian royal title, as in <i>Aria-dukhia</i>, the Queen of Artaxerxes I., and also <i>Puran-dukt</i> and <i>Azermi-dukhia</i>, two of the late reigning Queens. <i>Zarman-dukt</i> was one of the Armenian Queens.</p>	XXI. 17
63	N	0.80	120.9	<p>EARTH. ARDOKHSHO. DEMETER.  <i>[Brit. Mus. Cat., xxvii. 12.]</i></p> <p>King riding Elephant to right, sceptre in right hand, <i>ankus</i> in left hand.</p> <p>ΠΑΟΝΑΝΟ ΒΑΟ ΟΟΗΡΚΟ ΚΟΒΑΝΟ ΒΑΟ.          Draped female to right, holding cornucopie in both hands.          Huvishka symbol. ΑΡΔΟΧΡΟ.  <i>[Brit. Mus. Cat., xxvii. 10.]</i></p>	XXII. 1
64	N	0.80	124.5	<p>Half-length of King, as B. Usual legend.</p>	XXII. 2

65	N	0.80	123	<p>Draped female, standing, to r., holding cornucopiæ with both hands. Huviska symbol. <math>\text{APAOXPO}</math>, in straight line.</p> <p>Half-length of King.</p>	XXII. 3
66	N	0.80	122.5	<p>Draped female, standing, to left, holding cornucopiæ before her. Huviska symbol. <math>\text{APAOXPO}</math>.</p> <p>Half-length of King.</p>	XXII. 4
67	N	0.80	122.5	<p>Draped figure of <math>\text{APAOXPO}</math> to left, holding cornucopiæ in l. hand, and wreath in r. hand. Huviska symbol.</p> <p>[<i>Brit. Mus. Cat.</i>, xxvii. 18.]</p> <p>Half-length of King, as C.</p> <p>Draped female to l., holding cornucopiæ in l. hand, and wreath in r. hand. Huviska symbol. Legend, <math>\Delta\text{OXPO}</math>—perhaps corrupt.</p> <p>[<i>Brit. Mus. Cat.</i>, xxvii. 11.]</p>	XXII. 5
68	N	0.50	30.6	<p>Half-length of King, as C.</p> <p>Figure of <math>\text{APAOXPO}</math>, as on No. 68.</p> <p>[<i>Prinsep's Essays</i> ii., Pl. XXXII. 18.]</p>	XXII. 6
69	Æ	0.90	—	<p>King riding Elephant, nimbate, with sceptre and <i>ankus</i>.</p> <p>Goddess standing to front, with cornucopiæ in l. hand, and r. hand on hip. Huviska symbol. <math>\text{APAOXPO}</math>.</p> <p>[<i>Bengal Asiatic Soc. Jour.</i>, 1845, Pl. II. 10.]</p>	XXII. 7
70	Æ	0.90	—	<p>King riding Elephant, as on No. 68.</p> <p>Goddess, nimbate, to left, with cornucopiæ in l. hand, and wreath in r. hand.</p>	

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	SHAHEWAR, OF AIRAVIRA. <i>God of Wealth.</i>	Plate.
71	0.80	122.5	<p>[<i>Brit. Mus. Cat.</i>, xxviii. 17.]</p> <p>Half-length figure of King, as B. Male figure to right, fully armed, with helmet, spear, and shield. Huvishka symbol. <b>PAO PHOPO</b>, in straight line.</p>	XXII. 8
72	0.80	123	<p>[<i>Brit. Mus. Cat.</i>, xxviii. 19.]</p> <p>Half-length figure of King, as B. Male figure, fully armed, to r., with helmet, spear, and shield. Huvishka symbol. <b>PAOPHOPO</b>, in curved line.</p>	XXII. 9
73	0.80	123	<p>[<i>Brit. Mus. Cat.</i>, xxviii. 18.]</p> <p>Half-length figure of King, as B. Male figure with spear to left, shield on right arm. Huvishka symbol. <b>PAOPHOPO</b>.</p>	XXII. 10
74	0.80	122	<p>Ridê, or Riddhi. <i>Goddess of Fortune.</i></p> <p>[<i>Brit. Mus. Cat.</i>, xxviii. 20.]</p> <p>Half-length figure of King, as B. Armed female, standing, to right, with helmet, spear, and shield. Huvishka symbol. <b>PIAH</b>. N.B. <i>Riddhi</i>, the goddess of Fortune, was the wife of the</p>	XXII. 11

Indian *Kuvera*, the god of Wealth, who was also named *Aivavira*.

VENUS OR ARTEMIS. NANAI. PERSEPHONE.

[*Brit. Mus. Cat.*, xxviii. 10.]

King sitting cross-legged, helmeted and diademed, holding in left hand standard surmounted by bird; right hand on front of breast.

XXII. 12

ΠΑΟΝΑΝΟ ΠΑΟ ΟΟΗΡΚΟ ΚΟΡΑΝΟ ΠΑΟ.

Draped figure of the goddess NANAI to right, with crescent on head, and deer-headed sceptre in right hand, with sword on left side. Huviska symbol to right. NANA to left.

XXII. 13

*Agate*—Seal. Author.

The goddess Nanai, standing, with crescent overhead, and her peculiar symbol in left hand. Legend not read.

XXII. 14

Half-length figure of King to left, as B, with usual legend:

ΠΑΟΝΑΝΟ ΠΑΟ ΟΟΗΡΚΕ ΚΟΡΑΝΟ.

Draped figure of the goddess NANAI to left, with crescent and nimbus; with deer-headed sceptre in right hand, and left hand on hip. Huviska symbol.

XXII. 15

[*Brit. Mus. Cat.*, xxviii. 11.]

Half-length figure of King, with round helmet. The goddess NANAI, standing, to the front, with her symbol in right hand, and vessel of shooting corn in left hand.

120

0.80

N

78

120

0.75

N

77

—

—

—

76

122.6

0.85

N

75



## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.		Plate.
79	N 0.80	121	<p>[Author, only 2 coins.]</p> <p>Half-length of King to left, with sceptre and club, as B.</p> <p>The goddess <b>NANO</b>, with nimbus and crescent, to right, as Artemis, holding bow in left hand, and drawing an arrow with right hand from quiver at her back. <i>Huvishka</i> symbol.</p> <p>[<i>Brit. Mus. Cat.</i>, xxviii. 7.]</p>	XXII. 16
80	N 0.75	122.8	<p>Types as No. 79, but legend <b>PO</b>, perhaps <b>ZHPO</b> = <i>Zahra</i>, the Persian name for Venus. According to Hesychius, <i>Zarētis</i> was the Persian <i>Artemis</i>.</p>	XXII. 17
81	—	—	<p><i>Jacinth</i>.—Seal. Author.</p> <p>The goddess <i>Nanāia</i>, sitting to front on a recumbent Lion; crescent on her head, and symbol in right hand. General Pearce has a duplicate in red carnelian, with the same inscription. The letters are, apparently, corrupt Greek—<b>ΦΡΕΙΧΟΔΑΝΟ</b>.</p> <p>N.B. As the same legend is found on another seal of quite a different subject, it is probably only the name of the owner.</p>	XXII. 18
82	N 0.80	122	<p>[<i>Author, now in Brit. Mus.</i>]</p> <p>Half-length of King, nimbus, to left, as B, holding sceptre in left hand, and club in right hand.</p> <p>The goddess <b>NANO</b>, with nimbus, crescent, and sceptre,</p>	XXII. 19

♀ VENUS *Genetrix*

ARDOKHSHO

DEMETER



SHAHREWAR OR AIRAVIRA

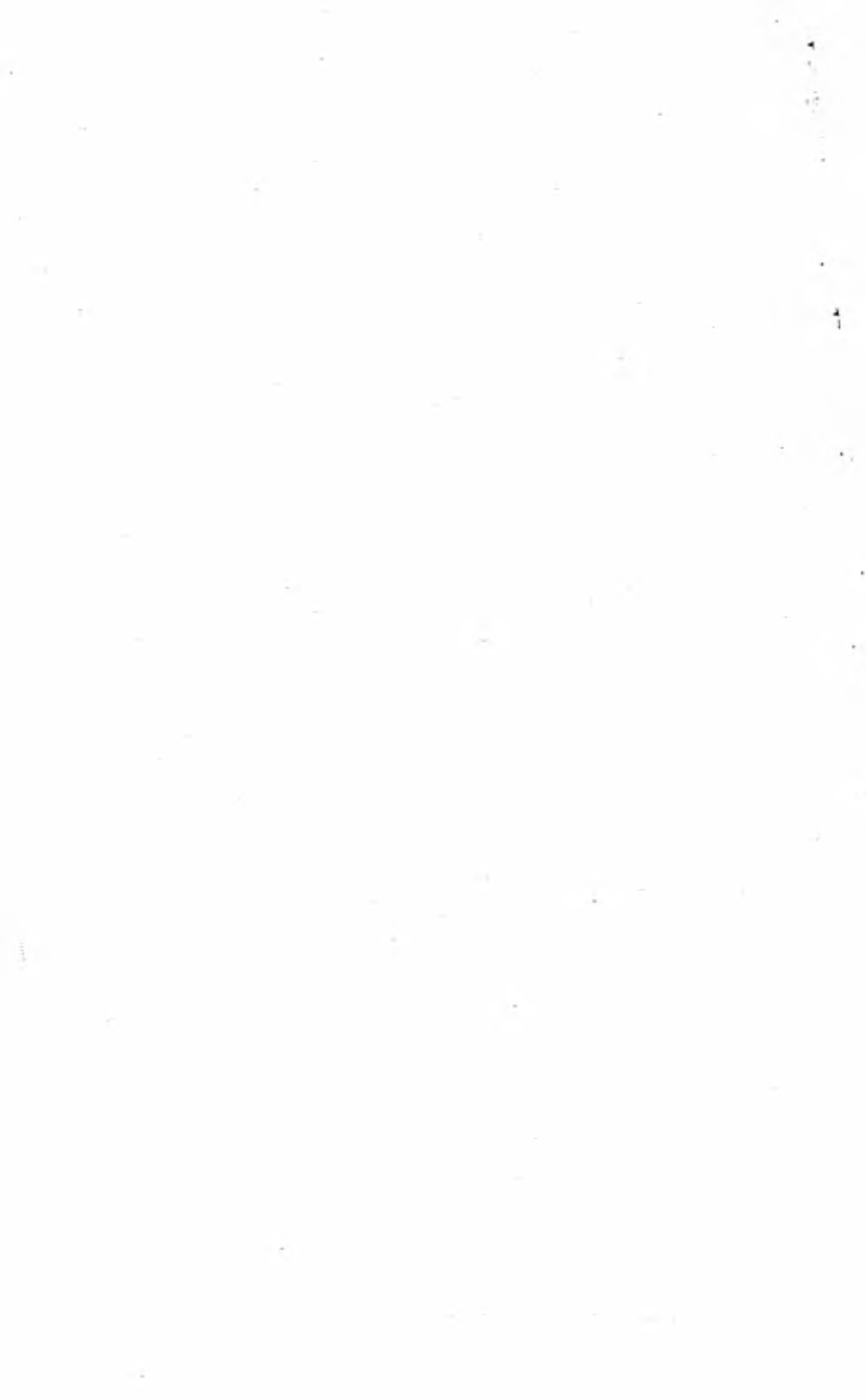


VENUS OR ARTEMIS

NANAIA

PERSEPHONE





83	A	0.75	—	<p>seated on a Lion, as on the gem No. 78. The Lion's feet are apparently fettered. Huviska symbol to left.</p> <p>Half-length of King, with nimbus, diadem, and pointed helmet, as B.</p> <p>Goddess, with nimbus and crescent, standing to right, holding patera with shooting corn in left hand, and her peculiar sceptre in right hand. Symbol. PAO NANA. On some specimens the legend is NANA PAO.</p> <p>[Author.]</p>	XXII. 20
84	A	0.55	30	<p>Half-length of King to left, as B.</p> <p>The goddess NANA, nimbate, to right, carrying her peculiar symbol with half-deer on top. Huviska symbol.</p> <p>[Author, lost by wreck.]</p>	—
85	Æ	1.10	260	<p>King, nimbate, to left, sitting cross-legged on a pile of cushions, his head covered with a round helmet, holding in right hand a club before his face, and resting his left hand on his hip. Legend imperfect.</p> <p>King Huviska, kneeling, with hands joined before the goddess Nanaia, who is standing, fully draped and nimbate, with her peculiar symbol in her right hand, and looking towards the King. Behind her is Huviska's symbol, and her name, NANA. Over the King's head is inscribed, PAΓ PAΓAN, "King of Kings," and round the top of the coin an imperfect legend, beginning with OHOIAΓOΓW.</p>	XXII. 21

## DESCRIPTION OF THE PLATES—continued.

No.	Æ	Inches.	Grains.		Plate.
86	Æ	0.15	260	<p><i>King, nimbate and diademed, riding Elephant, to r. Legend illegible.</i></p> <p>[<i>Lady Sale, lost in Mutiny.</i>]</p> <p><i>King Huvishka kneeling before the goddess Nana, as on No. 85. Legends the same, as far as readable.</i></p> <p><i>N.B. By a strange fatality both of these important and interesting coins have been lost. Of No. 86, Lady Sale's coin, nothing now remains but a slight tracing of my original drawing. But of No. 85 I still possess a leaden impression, which was recovered uninjured after six months' submersion in the wreck of the steamer Indus.</i></p> <p><i>The attribution of both coins to Huvishka is rendered quite certain by the types of the King riding and sitting cross-legged, as well as by the peculiar symbol, which is found only upon the coins of this Prince.</i></p> <p><i>There are copper coins, with the reverse of NANA, of all three types, E, F, G, of obverse, but they are rare, and generally in poor condition. Specimens may be seen in Dr. Ant. xiii. 7, and in Author's collection.</i></p>	XXII. 22
87	N	0.75	128	<p>SATURN. OKSHO. SIVA, or YAMA.</p> <p>[<i>Brit. Mus., from Author.</i>]</p> <p><i>Half-length figure of King to left, as C. Legend as usual.</i></p>	XXIII. 1

88	N	0.50	30	Two standing figures, male and female, facing each other. On right, the Indian god Siva, nimbate and four-armed, holding a deer and trident with two left hands, and a small drum and water-vessel, with water dropping, in two right hands. On left the goddess Nannā, diademed and holding her peculiar symbol. Huvishka symbol between them. To right, OKPO; to left, NANO.	[Brit. Mus., from Author.]	XXIII. 2
89	N	0.85	125	Same types and legends as the last. <i>[Brit. Mus. Cat., xxviii. 14.]</i> <i>Half-length of King to left, as C.</i> The Indian god Siva to left, nimbate, with four arms and crescent on head, holding in two right hands a small drum and water-vessel with mouth downwards, from which water is dropping, and in two left hands a trident and a Deer or Antelope. Symbol. OKPO.	[Brit. Mus. Cat., xxviii. 15.]	XXIII. 3
90	N	0.80	123	<i>Half-length of King to left, with club and bird-sceptre.</i> Three-headed and four-armed figure of Siva to front, holding in two right hands drum and water-vessel, and in two left hands trident and club. Crescent surmounting heads. Symbol. OKPA.	[Brit. Mus. Cat., xxviii. 16.]	XXIII. 4
91	N	0.75	123	<i>Half-length of King, as B.</i> Four-armed figure of Siva, nimbate and naked, except waist-		XXIII. 5

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.	Plate.
92	Æ	—	XXIII. 6 cloth, with wheel and Deer in two right hands, and drum and trident in two left hands. Huvisbka symbol. <b>OKBO.</b> [Unique, with Deer.] King riding Elephant to right. Four-armed figure of <i>Siva</i> , holding trident and Deer in two left hands, and small drum and noose in two right hands. Huvisbka symbol. <b>OKBO.</b> [Seal. <i>Mr. Franks.</i> ] Standing figure of <i>Siva</i> , with two arms, holding trident and water-vessel. Legend to l., in Gandharian letters, <i>Sangharasasa</i> . Legend to r., in Indian letters, <i>Si</i> . . . —not read.
93	—	—	XXIII. 7 SARAP0. [ <i>Brit. Mus. Cat.</i> , xxviii. 21.]
94	N	123	XXIII. 8 Half-length of King to left, as C. Usual legend, but name <b>ΟΙΟΗΡΚΙ</b> , for <i>Huvisbka</i> . Deity, standing, to left, with short sceptre in left hand, right extended. Huvisbka symbol. <b>СΑΡΑΠΟ.</b> [ <i>Author.</i> ]
95	N	30	XXIII. 9 Half-length figure of King, as on No. 94.

♄ SATURN

OKSHO

HUVISHKA



SARAPO



ORON

OKSHO







96	N	0.80	122	<p>The god Sarapis, seated on throne, with modius on head, sceptre in left hand, and noose (?) in right hand. Huvishka symbol. <b>САРАПО</b>.</p> <p>ÓRON. <i>Varuna</i> (?).</p> <p>[<i>Brit. Mus. Cat.</i>, xviii. 32.]</p> <p>Half-length figure of King to left, as C.</p> <p>Male figure to left, bearded and nimbate, with modius on head, sceptre in left hand, and right hand extended. Huvishka symbol. <b>ΩΡΟΗ</b>.</p> <p>N.B. This figure is almost the same as that of the next, No. 97.</p>	XXIII. 10
97	N	0.80	121.5	<p>OKHSHO.</p> <p>[<i>Unique</i>, Author.]</p> <p>Half-length of King, as on the last.</p> <p>Male figure to left, same as No. 96. Huvishka symbol. <b>OXPO</b> = <i>oksho</i>.</p>	XXIII. 11
98	N	0.75	121.5	<p>OKHSHO.</p> <p>[<i>Unique</i>, Author.]</p> <p>Half-length of King.</p> <p>Male figure, numbate, standing, to left, holding upright spear in right hand, and some unknown object in left hand. Huvishka symbol. <b>OXPO</b> = <i>Oksho</i>.</p>	XXIII. 12

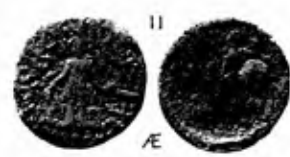
## DESCRIPTION OF THE PLATES—continued.

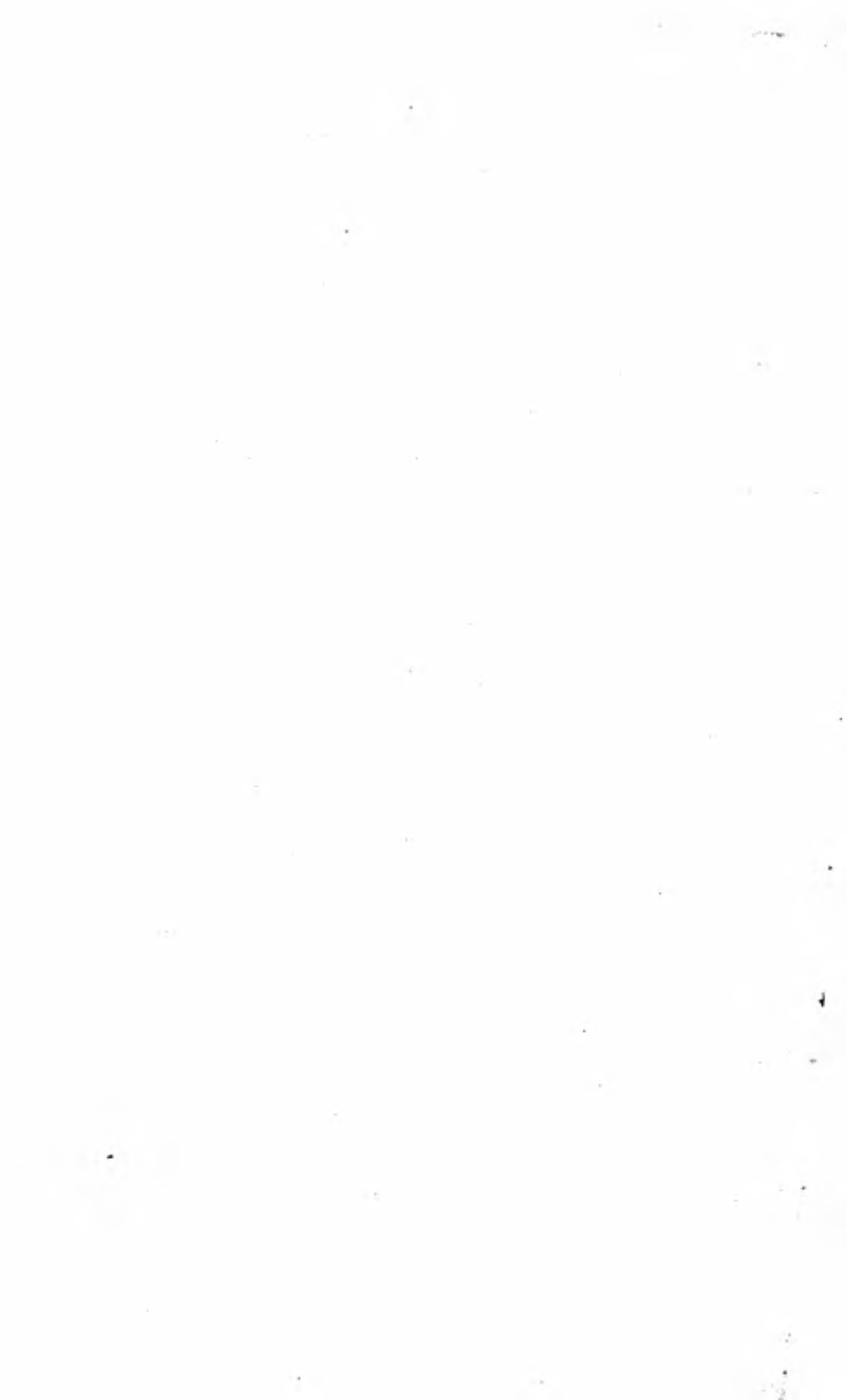
No.	Inches.	Grains.	Plate.
<p>N.B. This figure is quite different from those of <b>OKPO</b> and <b>OXPO</b>, which forbids the possibility of the legend being only a blundered version of the former.</p> <p style="text-align: center;"><b>HERAKILO. HERAKLES.</b> [<i>Brit. Mus. Cat.</i>, xxvii. 15.]</p>			
99	<i>N</i> 0.80	123	XXIII. 13
<p>Half-length figure of King, as B. Bearded male figure, standing, naked, to front; in right hand, a club; in left hand, an apple, with lion's skin hanging over arm. Huvishka symbol. <b>HPAKIAO.</b> [Author, rare.]</p>			
100	<i>Æ</i> 1.00	189	XXIII. 14
<p>King riding Elephant to right. Figure of Herakles, with club in right hand, as on 99. Legend, <b>HPAKIAO</b>, imperfect. [Author, rare.]</p>			
101	<i>Æ</i> 1.00	182	XXIII. 15
102	<i>Æ</i> 1.00	250	XXIII. 16
<p>Both types same as 100, but legend, <b>OKPO</b>, corrupt. King riding Elephant, as on 100. Herakles, standing, to front, with club in r. hand resting on shoulder. Huvishka symbol. <b>HPAKIAO.</b></p>			
103	<i>Æ</i> 1.00	170	XXIII. 17
<p>King riding Elephant.</p>			

1	Æ	0·60	54·5	<p>Herakles to front, crowning himself with r. hand, and club in l. hand resting on shoulder. Lion's skin over arm.</p> <p><b>HPAKIAO.</b></p> <p style="text-align: center;">VASU-DEVA.</p> <p style="text-align: center;">[Author, unique.]</p> <p>King's name, written perpendicularly, VASU, in Indian letters, as seen also on the gold coin No. 12.</p> <p>The peculiar monograph, or symbol of <i>Vasu Deva</i>, which is found on all his coins.</p>	XXIV. 1
2	Æ	0·85	122·5	<p style="text-align: center;">. [Brit. Mus. Cat., xxix. 8.]</p> <p>King, standing, to left, diademed and nimbate, dressed in long tunic, trousers, and Tartar boots, conical helmet; sword girt on left side, sceptre (or <i>hasta pura</i>) in left hand, and his right hand pointed downwards towards a low altar. Legend, in Greek letters, <b>PAONANO PAO BAZO ΔHO KOP-ANO.</b></p> <p>Fully draped figure of the goddess <i>Nanaiā</i>, with nimbus and crescent; holding her peculiar sceptre in right hand, and a flat dish in left hand. Symbol of <i>Vasu Deva</i>, No. 59, to right, and <b>NANA</b> to left.</p>	XXIV. 2

## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.		Plate.
3	N 0.80	128	<p>[Author.] King, standing, to left, as on No. 2. Legend, incomplete from want of room. <b>PAONANO PAO BAZOΔHO</b> K. The Brit. Mus. specimen has the legend complete. The Indian god <i>Siva</i>, as <i>Yama</i>, with three faces, standing, to front, with trident in left hand, and noose in right hand. The Vasu Deva symbol to left, and legend, <b>OPHO</b>, to right, perhaps only a blunder for <b>OKPO</b>, which is the legend on a fine specimen belonging to Mr. Theobald. Two Brit. Mus. specimens read <i>oshko</i> and <i>oksho</i>. A fifth specimen appears to read <b>OH3O</b> = <i>okzo</i>. N.B. As holder of the noose, <i>pasa</i>, Siva as <i>Yama</i> is called <i>Pāsi</i> and <i>Pāṣapati</i>. He is thus represented in the Temple of <i>Dharma Raja</i> (or <i>Yama</i>) in the fort of Kangra. [Brit. Mus. Cat., xxix. 11.]</p>	XXIV. 3
4	N 0.50	81	<p>Same types and legends as on No. 3. A quarter-Dinar. [Author. Quarter-Dinar.]</p>	XXIV. 4
5	N 0.55	26.5	<p>King, standing, to left, as on Nos. 2 and 3, with trident in field to left over the altar. Greek legend as on No. 2. The God <i>Siva</i>, with one head and two arms, holding trident in left hand, and noose in right hand. Behind is the Bull <i>Nandi</i>. Vasu Deva symbol, No. 59, to left, and legend to right, <b>OKPO</b>.</p>	XXIV. 5





Before describing the different figures of *Siva* on the reverses of Vasu Deva's money, it will be convenient to give a short account of the variant obverses, which for the sake of brevity may be afterwards referred to as A, B, C, D, E, and F.

Fig. A.—represents the Raja, nimbate, standing to the left, holding an erect sceptre (or *hasta pura*) in his left hand, and pointing downwards with his right hand towards a small altar. His dress is a long tunic, with trousers, and Tartar boots. He wears a conical helmet, and a sword at his left side. Behind his head there is a small flower on an upright stalk. Legend, in corrupt Greek letters, **PAONANO PAO BAZO ΔHO KOBANO.**

Fig. B.—The Raja, as on A, with the addition of a trident over the altar. Legend as on A.

Fig. C.—The Raja as on A. Legend corrupt, reading simply, **PAONANO PAO BAZ ΔHO**, with the shortened name of *Baz-Deo*, and omitting the tribal name of *Koshano*.

Fig. D.—The Raja as on A. The legend very corrupt, the name being spelt **AAZO ΔHO**, and the tribal name omitted.

Fig. E.—The Raja as on A, with the addition of a trident to the left, and a symbol like the united Buddhist *Tri-ratna* and *Dharma-Chakra* on the right. Legend as on A.

Fig. F.—The Raja as on A, but the execution rough and rude. Trident to left, and Buddhist symbol to right. Three dots overhead, three dots between feet, and six dots to right. Legend very corrupt, all the vowels being simply O.

Plate.  
XXIV. A

XXIV. B

XXIV. C

XXIV. D

XXIV. E

XXIV. F

There are other varieties of these obverses. Some have a *Swastika* between the feet, and one has a small circle under the left arm. The groups of dots also differ—some having five, six, seven, or eight pellets.



## DESCRIPTION OF THE PLATES—continued.

No.	Inches.	Grains.		Plate.
6	0.80	124.5	<p>[Very common.]</p> <p>King, standing, as on A, B, C, D, E, F, with various legends, as just described.</p> <p>The Indian god <i>Siva</i>, as <i>Yama</i>, with one head and two arms, standing to left, with trident in left hand and noose in right hand. The god wears only the Indian <i>dhoti</i>. Behind is the bull <i>Nandi</i>, to the left the Vasu Deva symbol, and to the right <b>OKPO</b>.</p> <p>[Author.]</p>	XXIV. 6
7	0.75	123	<p>King, standing to left, as on A. Same legend.</p> <p>The Indian god <i>Siva</i>, standing to front, with three heads and two arms, holding trident and noose. The bull <i>Nandi</i> behind. Vasu Deva symbol to right, and legend <b>OKPO</b> to lower left hand.</p> <p>[Author.]</p>	XXIV. 7
8	0.80	122	<p>[Author.]</p> <p>King, standing to left, as Fig. A. Legend the same.</p> <p>The Indian god <i>Siva</i>, standing to front, with three heads and two arms, as on No. 7. The bull <i>Nandi</i> behind, with head turned round. Vasu Deva symbol. Legend, <b>OKPO</b>.</p>	XXIV. 8
9	0.80	123.5	<p>[Author.]</p> <p>King, standing to front, as Fig. A. Legend the same.</p>	XXIV. 9

10	Æ	0.95	130	<p>The Indian god Siva, with three heads and four arms, standing to front. In two right hands, noose and water-vessel; in two left hands, trident and tiger's skin. The bull <i>Nandi</i> behind, with bell. Symbol No. 59. Legend, <b>OKPO</b>.</p> <p>[<i>Ar. Ant.</i>, xiv. 22.]</p> <p>King, standing, as on the gold coins. Same legend. The god <b>OKPO</b>, standing in front of the bull <i>Nandi</i>.</p>	XXIV. 10
11	Æ	0.70	—	<p>Same types as No. 10, but Greek legend <b>PAO BAZO ΔHO</b>.</p> <p>[<i>Ar. Ant.</i>, xiv. 21.]</p>	XXIV. 11
12	N	0.75	—	<p>King, standing, as on the gold coins. Same legend. The name of <i>Yasu</i> in field to right in Indian letters; the letter <i>g</i> under l. arm, and <i>bh</i> under r. hand.</p> <p>The goddess <b>APΔOXPO</b> (Lakshmi), seated, with cornucopiæ. Symbol of <i>Yasu Deva</i> in field.</p>	XXIV. 12
13	Æ	0.80	120	<p>[<i>Ar. Ant.</i>, xiv. 21.]</p> <p>Same types as the gold coin No. 12.</p> <p>Obverse legend generally corrupt. Reverse legend, <b>APΔOXPO</b>.</p>	XXIV. 13

## NOTES ON THE NAMES OF THE DEITIES.

I have reserved my explanations of the names of the Kushân deities to the last. I am particularly anxious that they may be accepted simply as attempts, more or less plausible, to ascertain the nature and functions of the numerous gods and goddesses whose names are found upon the coins of the two great Kushân kings, Kanishka and Huvishka.

The founder of the dynasty, *Kujula Kadphises*, presents only the figure of the Scythian god of Death, who was identified with the Greek Herakles with his club. But as Kujula calls himself *Sacha-dharma-ñhida*, or the "upholder of the true Dharma," it would seem that he had studied, and perhaps partially adopted, Buddhism.

His son, *Hima Kadphises*, presents only the figure of the Indian *Siva* or *Yama* with his "noose," who, as I conclude, was identified with *Gebeleizes* or *Sapaleizes*, the Scythian Herakles, or god of Death.

With his successors, Kanishka and Huvishka, we get an extensive Pantheon of Persian and Indian deities, which includes the sun and moon, and the five planets, besides the elements and numerous attributes. Thus the planet Mars is the element of fire, and also the god of War, with his attribute the goddess of Victory. So also the Earth, with her mines of metals, became the mother of the god of Wealth and of the goddess of Fortune. Likewise the deity of the lower world became the Regent of Water, and the god as well as the judge of the dead.

Some of my identifications seem to offer some hitherto unsuspected affinities with the Western Mythologies. Thus *Vaisravana*, or *Wessawana*, the father of *Kuvera*, may be *Iasiôn*, the father of *Ploutos*. *Kuvera*, the god of Wealth,

was also called *Paulastya*, after his grandfather. *Vere-thraghna*, the god of War, may be Jupiter *Feretrius*. I suspect also that the name of the Indian *Maruts*, the twin brothers, is preserved in *Birutis* in the Troad, and in *Bruttium* in S. Italy, as both present the Dioskuri on their coins. *Birut* is only a slightly different form of *Marut*.

### I.—THE SUN. ☉

1. HELIOS.—2. MIIRO.—3. ASHA-VIKHSHO.—4. AINO.  
5. OMBOR ?

1. HELIOS. This Greek name of the Sun is found only on the coins of Kanishka, both in gold and copper, which give the king's titles in the Greek form of **BACIAEYC BACIAEWN**. The figure, with a rayed halo round the head, faces the left, with the right hand extended as if pointing to some object, and the left hand resting on the hip.

2. MIIRO. This figure is an exact copy of *Helios*. On the coins of Huvishka the name is often spelt MIORO, and on a single specimen I find MIURO; but I have not seen any coin with *Mithra*. On these coins the titles are given in the native form of *Shaonan-shao*, with the tribal name of *Koshano* added. On a few specimens of Huvishka the figure holds out a wreath, and on one coin a pair of calipers, which I take to represent the Sun as a "measurer of time" by *years*. The same type occurs with the moon-god *Mao*, who was also a "measurer of time" by *months*.

The Greeks generally used the form of *Mithra*, as in the names of *Mithridates*, *Mithro-barzanes*, *Mithraustes*, *Mithraeus*, *Aspa-mithres*, and *Mithrakenes*. But the true Persian form of *Mihr* is also found in *Meranes* and *Merdasas*, and better still in *Meherdates*.

3. *ASHA-VIKHSHO* is the usual figure of *Miuro* with the rayed halo. The name has been compared by Dr. Stein with that of the Mazdean Amshaspand, *Asha-vahishta*, which means literally "best goodness," and is supposed to refer to the brilliant light of the sun, as he is invoked to keep up the "splendour of light." I look upon him as simply an impersonation of "*Sunlight*." Preferentially I read the fourth letter of the name as a digamma, thus making *Asha-vikhsho*, which I would refer to as *viksha* = "sight" or "seeing."

4. *AINO*. The reading of this name is not certain, as the first letter is corrupt. But as it is so read by all, the name may perhaps be referred to *Ahan*, the "Day," as the sun is popularly known as the "Day-lord," *Aharpati*, and as *Divākara*, the "Day-maker."

5. *OMBOR* (?) In this name the second letter is corrupt. The coin is very rare, as I have seen only one specimen of the type, of which I possess a cast.

## II.—THE MOON. ☾

### 1. *SALENE*.—2. *MAO*.—3. *MANAO-BAGO*.

1. *Saléné*. The figure of *Salene* is exactly repeated in the representation of *Mao*; but the former coin gives the titles of the king in Greek, as **BACIAEYC BACIAEWN**, while the latter gives them in the native language as *Shaonano Shao*. The figure is represented exactly in the same attitude as that of the sun-god, but instead of a rayed halo, it has a lunar crescent behind the shoulders.

2. *Mao*. In ancient Persia, as well as in India, the "Moon" was a male deity. *Mao* is the Zend form of the

ancient Persian *mâh*. In addition to a sword the moon-god nearly always carries a sceptre.

Another figure of the moon-god, with the same name of *Mao*, seems to be simply a repetition of the sun-god as a "measurer of time," with a pair of callipers in the extended right hand. The moon has been the recognised measure for months from time immemorial, and hence the word *mâh* signifies both moon and month in Persian. In Sanskrit the term is *mâs* for both. The Roman poet Catullus also calls Diana, "Goddess measuring the months" (xxxiv. in *Dianam*)—

"Tu, cursu, Dea, menstruo  
Metiens iter annum."

3. *Manao-bago* is a third representation of the moon-god, who is here undoubtedly the "god of measure," as declared by his name, *mâna* being "measure," and *baga* being "God," in ancient Persia. The figure, which is four-armed, is represented sitting on a throne with a lunar crescent behind his shoulders. One hand holds out a pair of callipers, a second grasps a sceptre, a third rests on the hip, while a fourth hand holds an indistinct object in the shape of a circle, surrounded by twelve dots which, by their number, may be supposed to typify the twelve months of the year, as well as the twelve signs of the zodiac. As the Indian moon-god, Soma, is usually represented with four arms, and a lunar crescent behind the shoulders, I infer that the figure of *Manao-bago* must be of Indian origin.

The copper coins offer only the common standing figure with the lunar crescent behind the shoulders, and a sceptre in the left hand. The right hand is simply extended to the front.

There are several varieties of the standing figure of *Mao* on the gold coins. On some he carries a sword only, on some a sceptre only, whilst on others he carries both sceptre and sword. On a fourth variety the right hand holds out a wreath.

The personal names connected with the moon are not very numerous. From the shorter form *Mao* (Persian *Mah*) were formed *Madates* and *Masistes*, besides *Ha-Ma-datha*, the father of Haman. From the longer name of *Manao* were probably formed *Monobatus* and *Monæses*.

### III.—MARS. ♂

1. HEPHAISTOS.—2. ATHSHO.—3. LOE.—4. MAASENO.  
5. SKANDO-KOMARO.—6. BIZAGO.—7. ORLAGNO.—8. OANINDA.

Mars is represented under a greater variety of names than any other of the planetary deities.

1. HEPHAISTOS. As the god of "Fire" his figure was probably borrowed from a Greek source. He is represented with a hammer and a pair of tongs, with flames springing from his shoulders. The same figure is repeated with the name of ΑΘΡΟ, or *Athsho*, for the old Iranian *Ader* or *Azer*—"Fire"—or in modern Persian *âdash*. A few coins give ΑΘΟΡΟ, or *Athasha*, which is clearly intended for *Atash*.

2. ATHSHO, or ATHRO, is a bearded figure, holding out a wreath in the right hand, and resting the left hand on the hip or on the hilt of his sword, in the same pose as the figures of *Miïro* and *Mao*. I take this figure to represent the Element of Fire (*Brit. Mus. Cat.* xxvi. 4). There are many personal names formed with the old Iranian *Atur* or *Ader* = Fire—as *Atradates*, *Atropates*, *Atrines*, *Artabazus*, *Artabanus*, *Artaphernes*, *Artabandes*, *Artagerses*, *Artabaris*,

*Artembares*, *Artazostra*, &c. But I cannot find a single name formed with the modern Persian *Atash*.

3. Loë. A similar figure on a copper coin is labelled  $\Lambda\text{OH}$ . Only four coins with this legend have yet been discovered. From the obverse type of the king riding an elephant the coin might be assigned to Huvishka; but the corrupt Greek legend is quite unintelligible. I possess one of the four specimens; the coins were originally published by Prinsep (see E. Thomas's *Prinsep*, vol. i., Pl. XXII., Fig. 12). The short legend was the same on all. I think the word must certainly refer to *fire* or *heat*. In India the extreme heat of the summer air is called *luh*; and in England we have *glow* and *glow-worm*, as well as *luke-warm*; besides *lew* and *lowe* in *lowe-bell*, a bell with a light placed inside, which was used for fishing at night. I suspect that the word may be connected with the Scythian *Roï* or *Rhoi*, which appears in the name of *Rhoisakes*, the "friend of *Rhoï*." *Rheo-mithres* would have the same meaning; but of *Rhoi-metalkes* and *Rhoi-skuporis*, I cannot even guess the meaning. I find *Rhōsakis* mentioned as a noble Persian under Ochus, who was descended from one of the seven conspirators. There was also a Persian *Rhoisakus* at the battle of the Granicus. The word *Loë* must also be connected with the old Greek  $\Lambda\acute{\upsilon}\kappa\eta$  and the Sanskrit *Luk*, both signifying "light," and also with the Latin *lux* and *lucēs*. *Lohita* and *Rohita* are also used to denote the *red* colour of fire. Hence *Agra*, or "fire," is called *Rohitāsica* and *Lohitāsua*, or the "red steed" of Mars. The name was common in Persia as *Rhodaspes*. Iron, the metal now dedicated to Mars, is called *Loha*; but as iron is not red, I conclude that *bronze* was the original metal which was considered emblematic of fire, its green and red tints resembling those of the



planet. *Ayas* also is another name for *iron*, but as may be inferred from the Latin *æs*, it must have been originally given to bronze. The full name of iron would appear to have been *Kālāyas*, or "black bronze," to distinguish it from the well-known *ayas* or *æs*.

4. MAASENO.

5. SKANDO-KUMARO.

6. BIZAGO.

All these three names are genuine titles of the Indian god of War, who is also known as *Kārtikeya*.

*Mahāsena* simply means a "general," or "commander of an army."

*Skanda-Kumāra* is the "Prince Skanda." Skanda is also used alone.

*Viśākha* is the name of one of the two nymphs, or personified asterisms, by whom the infant Skanda-Kumāra was suckled.

In all these representations the god of War carries a sword and a spear. From the latter weapon he derives his Indian names of *Sakti-dhara* and *Sakti-pāni*, or "spearholder," and "spear in hand," just as the Roman Mars was called *Quirinus* from carrying a *quiris*, or "spear." All of the three figures are standing to the front, as if on show. The Quirinal hill must have been named after the god *Quirinus* who carried the *quiris*, and not the god after the hill, as usually stated.

7. ORLAGNO, OR ORTHAGNES. This name has been compared by Benfey with *Verethragna*, the Zoroastrian War-god. The Indian form of the name is *Vritrahan*, an abbreviation of *Vritraghan*, which was a personification of Indra as the "cloud-striker," or "foe-killer." The form of *ghan* is preserved in *Amitra-ghāta*, the Greek *Amitrochades*, and it is still used in the well-known name of the

*Kachwâha* Rajputs as *Kachhapa-ghâta*, or "tortoise-killers." When Indra gave place to Ormazd, the warrior *Vritraghan* was made into a War-god, as *Verethragha*, which has been gradually contracted to *Varahrân* and *Bahrâm*. It is possible that the name is preserved in the Roman Jupiter *Feretrius*.

The name of *Orlagno* on the Kushân coins I would correct to *Ordagno*, on authority of the Saka names of *Orthagnes* and *Orthanes*, as well as on that of its well-ascertained identification with *Verethraghna*.

On the gold coins of Kanishka the god is represented armed with sword and spear, and wearing a helmet crowned by a bird with expanded wings, which Dr. Stein has identified with the bird *Vâraghna*. In the *Bahrâm-Yasht* the god *Verethraghna* is represented as "flying with great flapping wings, the swiftest of the flying."<sup>1</sup> The flapping wings of the bird are seen on the helmet of *Ordagno* on the coins.

As noticed above, I think it probable that the god of Victory, *Verethraghna*, may be identified with the Roman Jupiter *Feretrius*, in whose temple all *spolia opima* were dedicated. This dedication alone would seem to indicate that *Feretrius* was a "War-god." If this identification be correct, then the Roman name must be earlier than the separation of the Eastern and Western Aryas, and the consequent degradation of Indra. Could the Sabine word *quiris*, "a spear," have any connexion with the common Indian word *chârri*, a "stick or lance"? The Sabine words *hirpus*, a "wolf," and *teba*, a "hill," would seem to countenance an Eastern connexion.

8. *Oaninda*, or *Vaninda*, is a winged female figure

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<sup>1</sup> Spiegel, 108.

carrying a trophy-stand in her left hand, and holding out a wreath in her right hand. As the figure of *Vaninda* is a very close copy of the Greek *Nikê*, Dr. Stein has identified her with the female genius *Vananiti uparatât*, or "victorious superiority," who is always joined with *Vere-thraghna* in the invocations of the Avesta. According to Haug, p. 217, the *Vanant Yasht* is "a very short prayer addressed to the star *Vanant*, by which the Dasturs understand the Milky Way."

#### IV.—MERCURY. ☿

##### 1. OADO OR VADO.—2. ARVOASPO.

*Oado*, or *Vado*. The old Persian name for the "wind" was *bâd*, Sanskrit *vât*, or as rendered on the coins in Greek **OADO** = *Vado*. The element is appropriately represented as a running figure with distended robes. The term *bâd* is often used in the composition of Persian names, as *Badizes* and *Badres*; and, perhaps, also in *Vasakes* and *Vagises*, with the shorter form of *Wâh*, the "wind."

By the ancient Persians the planet Mercury was called *Tigra* or *Tir*, the "arrow," on account of the rapidity of its motion. The river *Tigris* was so called for the same reason. *Tigranes* preserves the full name of the planet, and so also does *Tigra-mitra*, which is found in the War-dak Inscription. The shorter form of *Tir* is found in *Tiridates* and *Tiribazus*; the former meaning "given by Mercury," and the latter the "worshipper of Mercury." It occurs also in *Teri-teukhmes*, or *Tiri-takhma*, "strong as Mercury."

One of the commonest old names for the planet, both in India and in Persia, was *Vayu*, and this, I believe, is found in *Ἡὸςβας*, or *Vayu-Bazu*, the worshipper of *Vayu*, a Persian mentioned by Herodotus, ix. 115, as

having been sacrificed by the Apsinthians to their god Pleistôrus.

2. *Arvoaspo*, or *Arhoaspo*. This name is found only on a single specimen of Huvishka, although it is not uncommon on the coins of Kanishka. In both cases it is corruptly spelt as ΔΡΟΟΑΣΠΟ, as the initial should clearly be Α, making ΑΡΟΟΑΣΠΟ. I have already noticed a similar misspelling in ΟΡΛΑΓΝΟ, for ΟΡΔΑΓΝΟ, the ΟΡΘΑΓΝΗΣ of the Saka series of kings. Dr. Stein is willing to accept the name as it stands for *Loharâsp*; but I prefer to consider it as a simple mistake.

The type shows a bearded male figure standing beside a bridled horse, with two legs on the same side raised as if ambling. There are only two bearded figures in the whole series of these Kushân coins, namely, ΑΘΡΟ, *Athsho*, the God of *Fire*, and ΟΑΔΟ, *Vado* or *Bâd*, the God of *Air* or *Wind*. Both *Arvva* and *Arha* are Sanskrit names of Indra, and joined to *Aspa* would mean "Indra's steed," that is the wind which brings the rain. A different form of the name, known in Persia, was *Prexaspes*, or *Prishadaswa*, the "Rain Steed"; but the commonest descriptive name for the wind was *Gandha-vâha*, or the "Scent-wafer," which is found on the coins in the form of *Ganda-phara*, or *Gondophares*, or *Undopharres*. The symbol of Mercury, ☿, is placed on many of the coins of this king.

The general of Khusru II, who made his master a prisoner, is named *Gurdanaspes* by the Emperor Heraclius, and *Gundabunas* by Theophanes. The first name may perhaps be corrected to *Gundanaspes* = *Gandhanaswa*, the "Scent Steed," and the latter to *Gundabares*, the "Scent-bearer."

## V.—JUPITER. 2

## 1. MAZDOHANO.—2. PHARRO.

In ancient India, as well as in ancient Persia, *Heaven* and *Earth* were the acknowledged parents of all creation. The *Rain* showers of the sky fertilised the earth, hence Heaven was called *Parjanya*, or the "Rain-god," or simply *Parjan*, the "Impregnator." Strabo (vv. 1—69) specially mentions that the Indians worshipped *Zeus Ombrios*, that is, *Indra*, the Rain-giver. Similarly, in Persia, Ormazd himself was the creator,<sup>2</sup> who, as *Bârân*, the giver of Rain, fertilised the earth. But as the old Iranians had de-throned *Indra*, and adopted *Ahuramazda* or *Ormazd* as the author of creation, we ought to find the name of *Ormazd* himself on the Zoroastrian coinage, and that of *Parjanya* on the Indian coinage of the Indo-Scythians. We do in fact find the names of **MAZDOOANO** and of **ΦAPPO** on the coins of Kanishka, and of **ΦAPPO** on the coins of Huvishka.

1. MAZDOHANO. I take this name to be the same as the Avesta *Mazdaonho*, the plural of *Mazdao*. Ormazd himself is simply the Ahura, who is called *Mazdao*, the author of the Mazdean religion. The two primeval principles of good and evil were united in *Ahuramazda* himself, the beneficent spirit being called *Spenta-Mainyus*, and the hurtful spirit *Angro-Mainyus*.<sup>3</sup> In the *Yasna* (West, 189) these two spirits are called the "two creators," but they were not separate beings (p. 304), but spirits "inherent in his own nature." Hence I infer that the two-

<sup>2</sup> His nineteenth name was the "Creator."—Darmesteter, ii. 25.

<sup>3</sup> West's *Haug*, p. 301.

headed horse, which is ridden by *Mazdaonho*, may be intended to typify the two spirits of good and evil, which were inherent in the one supreme creator, Ormazd.<sup>4</sup> As the lord of all, the Armenians called the planet Jupiter by his name. He is also said to be the father of the *Amesha-Spentas*, and of the powerful goddess *Ashi-Vanguhi*, whose mother was *Spenta-Armaiti*, or the "Earth."

The name of the great *Ahura* is found in *Orobazus*, *Orophernes*, *Orodes*, and *Hurodes*. The name of Ormazd is found in *Ormisdates*, *Oromasdes*, and *Hormisdas*. *Baga*, or "the god," is also used for Ormazd, as in *Bagophanes*, *Bagopates*, *Bagasakes*, &c.

2. PHARRO. Throughout the ancient world there appears to have been a general belief that the great god of the firmament of Heaven was the author of all being, and that the Earth was the mother. In India we have this belief very clearly announced in the Vedas, with reference to *Parjanya*. Three hymns are addressed to him. In *Rig Veda*, vii. 101—6, it is said, "He (*Parjanya*) rules as god over the whole world, he is the life of all that moves and rests." Again in *Rig Veda*, v. 83, it is said, "Praise *Parjanya*, worship him with veneration, for he, the roaring Bull, scattering drops, gives seed fruit to plants." In the *Atharva Veda*, xii. 1—12, its full belief is announced, "The Earth is the mother, and I am the son of the Earth; *Parjanya* is the Father."<sup>5</sup>

From Herodotus, iv. 59, we learn that the Scythians made the *Earth* the wife of *Zeus*. So also at the present day the Russian Slâvs worship *Parûn*, the great god, the husband of mother Earth.

<sup>4</sup> Dr. West suggests *Mazdovano* = "Mazda-uniting," i.e.—the two powers.

<sup>5</sup> Max Müller, 180, 183, 185.

In Greece the feeling was universal. In Athens newly married couples sacrificed to "Heaven and Earth," whose junction was called γάμος, or "wedding." In the Eleusinian mysteries the Heaven and Earth were called by mystic names, he as Ὕψς, or the "Rain-god," and she as Τεκνία, or the mother "who brings forth." The same belief is frequently alluded to by the poets, as by Æschylus (quoted by Athenæus, xiii. 73):

"Then, too, the *Earth* feels lone, and longs for wedlock,  
And *Rain*, descending from the amorous air,  
Impregnates his de-iring mate; and she  
Brings forth delicious food for mortal men—  
Herds of fat sheep, and corn."

So also Euripides speaks of Γαῖα μέγιστη, καὶ Διὸς Ἀέθρηρ,

"O heavenly *Aether*, mighty *Earth*,  
He, that to gods and men gave birth,  
She, teeming mother, on whose breast  
Heaven's fertile rain-showers fall,  
From whence all living things spring forth,  
Both flower and fruit, both man and beast,  
Thee do mankind justly call  
Mother of all."

The same feeling about *Father Heaven* and *Mother Earth* was also common to the Roman poets, as in Lucretius, *de Rerum Nat.* i. 151:

"Postremo peremit imbres ubi eos *Pater Aether*  
In gremium *Matris Terræ* præcipitavit."

And also in Virgil, *Georgic*, ii. 325:

"Tum *pater* omnipotens fecundis imbris *Aether*  
Conjugis in gremium lætæ descendit, et omnes  
Magnus alit."

"In fruitful showers Almighty *Father Heaven*  
Falls on the bosom of his happy spouse."

Having shown the wide extent of this belief in the ancient world, it now remains to prove that the god *Pharro* of the coins is identical with the "Rain-god" *Parjanya* of the Aryan peoples. I find no trace of the name in the Zoroastrian books. But though Indra was supplanted by Ahuramazda amongst the Iranians, yet the functions of the god of the firmament still remained, and Ormazd, the creator of the material world, possessed all the powers of Indra. As the bestower of all good things, he was the giver of the Rain that fertilised the Earth. It was by the agency of his son *Tishtrya* (the bright star Sirius) that he bestowed the Rains.<sup>6</sup> The *Tir-yasht* is dedicated to the propitiation of *Tishtrya*, the giver of Rain. At the present day the Heaven is called *Bârân*, the "fertiliser," from *bârish*=rain.

Practically the name of *Parjanya* would have been shortened to *Parjan*, just as *Aranya* and *Hiranya* became *Aran* and *Hiran*. In this slightly altered form of *Parjan* I think that I can recognise the god of Rain in the name of *Parshan-datha*, the son of Haman, the *Pharsannes* of the Septuagint, and the *Varaz-tad* or *Pharas-dates* of the Armenians. Here we see that the *j* of Sanskrit becomes *sh* in Hebrew, *s* in Persian, and *z* in Armenian. In *Pharas-menes* the *s* is still preserved. But just as *cursus* became *currus*, so I infer that *Pharsa* became *Pharra*, with the final *n* of *parjan* retained as in *Pharan-dates*, *Pharna-bazus*, *Pharna-zathres*, *Pherendostas*, &c.

There are several myths connected with the union of Heaven and Earth. Thus in India *Parjanya*, or *Parjan*, with his rain drops blesses the earth with his seed (*Rig Veda*, v. 83). In Greece, Zeus in a golden shower visits

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<sup>6</sup> Darmesteter, p. lxi., ii. 97, *Tir-yasht*.



Danaë (dry earth), who gives birth to Perseus, *i.e.* as in Persian to *barz=σπόρος*—"seed," who thus becomes the conqueror of Medusa; in Sanskrit, *mrityus*, or "death."

The god *Pharro* is represented on the coins as a male figure, with sword, or sceptre, or sometimes with both; and always with a winged head-dress. In his right hand he generally holds a flat, shallow vessel, with some sprouts of corn rising upwards. Mr. P. Gardner calls this a vessel of fire. In my opinion the vessel contains *shoots of growing corn*, of which *Pharro*, the Rain-god, is the begetter. On some coins the god holds a small bag, which Mr. Gardner calls a purse. I take it for a bag of seed-corn, as one of my coins shows the small seeds inside the bag. On a single specimen I find the coin with the bag entirely surrounded by branches of foliage, which I take to denote a vegetable creation.

As an illustration of the significance of the vessel with corn-shoots I can quote the fact that at the New Year's Festival still held at *Yazd-i-Khast*, one of the last strongholds of Zoroastrianism, every house "*has a dish of green corn ready for the feast of No-roz*. The seeds are sown some weeks before, so that they might grow up green ready for the New Year's Festival." <sup>7</sup>

The same shallow dish of springing corn is also represented on some of the coins of the Earth-goddess *Ardokhsho*, and notably on some silver coins of the Saka kings Azas and Azilises. On these last the goddess carries the dish in her extended right hand, and a palm-branch resting on her left shoulder. Mr. P. Gardner hesitates to identify this figure, and suggests a city (?). But the *date-palm* is surely intended for a symbol of *abundance*.

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<sup>7</sup> *English Illustrated Magazine*, January, 1890, p. 326. "Travels," by Mr. Theodore Bent.

As a last illustration of the connection of *Pharro* with the *Earth-goddess*, I can quote the engraved gem in my own possession on which the figures of *Pharro* and *Ar-dokhsho* are standing together with a child beside them. He has the winged head-dress and the dish of sprouting corn, while she carries the cornucopiæ [Pl. XXI. 15]. Similar representations of the *Earth-goddess* will be referred to presently. The junction of the two figures on the same seal with the child, and the cornucopiæ and the dish of growing corn, I take to be a clear declaration that the figures represent the Heaven and the Earth as the creators of all things living.

On the Indo-Scythian coins the Creator is known only as *Pharro*; but he was also commonly known as *Baga*, or "the God," which the Greeks frequently changed to *Mega* for euphony. Thus we have *Pharnabazus*, *Bakabazus*, and *Megabyzas*; *Pherendostes*, *Megadostes*, and *Bagosakes*; *Pharnapates*, *Bagupates*, and *Megabates*.

#### VI.—VENUS GENETRIX, WIFE OF THE LORD OF HEAVEN, ♀; THE EARTH = DEMETER.

1. ARDOKSHO.—2. SHAOREORO.—3. RIDÊ.  
 4. NANAI, NANA. { VENUS of Babylon = ISHTAR = PERSEPHONE.  
                               { NANAI, wife of the Lord of Hades.

1. In treating of *Pharro*, the Rain-god of the Firmament whose showers fertilised the earth, I have somewhat anticipated the functions of the *Earth-goddess*. In the Vedas she is named *Aramati*, and in the Avesta *Armaiti*. But neither of these names is found upon the coins, which give only ARDOKSHO, or ΑΡΔΟΧΘΟ. I have described the figure of the Earth as represented on my seal, which gives the figures of *Pharro* and the *Earth* and their child

and their symbols. On another seal in my possession a similar female figure, with a child, is labelled in corrupt Greek  $\Pi\omicron\omicron\Gamma\Lambda\omicron$ , or *Shao Gao*, or "Queen Earth" (Pl. XXI. 16). *Gao* is one of the Avesta names for the Earth. On a second seal which has been published by Mr. King (Pl. IV. fig. 12, *Antique Gems*), in my Pl. XXI. fig. 17, I find a similar female figure with child, labelled in Chaldeo-Pahlavi characters, *Arman-dukhta*, or "Queen *Arman*," that is, the "Earth." Here, then, we have a direct proof that the female figure on the coins, which is labelled *Ardokhsho*, is actually an impersonation of the Earth-goddess.

The female figure named *Ardokhsho* is represented in two positions, either sitting or standing. When standing she usually carries a large cornucopiæ, which she appears to grasp with both hands. On a single specimen she carries the cornucopiæ in her left hand, and holds out a wreath in her right hand. This last type is also that of the coin with the shorter legend of *Dokhsho*. On a few rare specimens a flat dish filled with fruits, or young shoots of corn, is placed in the field near the feet of the goddess.\* As a sitting figure she is seated on a high-backed throne, holding a cornucopiæ in her left hand, and a wreath in her extended right hand. This seated figure is almost an exact copy of the goddess Demeter on the copper coins of Azas.

The derivation of the name of *Ardokhsho* has not yet been ascertained; but as the shorter form of *Doksho* is found upon a few coins, and as *Dakshâ* is one of the Sanskrit names of the earth, I think that the name may

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\* Both Amos viii. 1, and Jeremiah xlviii. 32, speak of a "basket of summer fruits."

stand for *Arta-daksha* or *Ard daksha*, which thus became *Ardâksha* by the coalescing of the two *d's*. One of the Queens of Armenia, the wife of *Pâp*, was named *Zarman-dukht*, and *Artadukhta* was the Queen of Ardashir I. the Sassanian. That *Ardokhsho* represents the Goddess of the Earth, the *Prithivî* of the Indians and the *Spenta Armaiti* of the ancient Persians is certain. According to Haug p. 150, *Armaiti* created the material world, but *Ormazd* was the soul of it. As the mother of all she was the *Magna Dea* of the Mazdeans, and might thus have been called *Arto-dukhta*.

It is to this Venus, the bride of Heaven, and the mother of all things living, that Lucretius makes his noble address in the opening of his poem :—

“Aeneadûm genitrix, hominum divômque voluptas,  
Alma Venus cœli subter labentia signa  
Quæ mare navigerum, quæ terras frugiferentibus  
Concelebras ; per te quoniam genus omne animantum  
Concipitur, visitque exortum lumina Solis :  
Te, Dea, te fugiunt ventei, te nubila cœli,  
Adventumque tuum ; tibi suaveis dædala tellus  
Summittit flores ; tibi rident æquora ponti,  
Placatumque nitet diffuso lumine cœlum.”

“O genial Venus, joy of gods and men,  
Mother of Rome, who, as the seasons roll,  
Fillest the ship-starred sea and corn-clad earth,  
Through thee all living beings have their birth,  
Spring into life, and hail the glorious Sun.  
At thy approach the winds and clouds disperse,  
The dædal Earth puts forth her sweetest flowers,  
Rough ocean laughs, and well-pleased Heaven beams  
Without a speck to dim his smiling face.”

The planet Venus was called *Anâhid* or *Nanaia*. She is the *Venus Urania* who was added to the Zoroastrian creed by Artaxerxes Mnemon. The Earth-goddess was the *Zir-Banit*, or *Zir-genetrix*, the wife of *Bel Merodach*,

just as Demeter, the wife of Zeus, was the mother of Persephone.

2. SHAHREWAR, or **PAOPHOPO** of the coins, whose full Avesta name of *Kshathra-vairya*, Prof. Darmesteter (I. ix.) translates as "perfect sovereignty," while Haug calls it (p. 306) "possession, wealth." But both agree that he was the "God of Wealth," and the "Lord of Metals." In this capacity he agrees exactly with the Indian *Kuvera*, the King of the Yakshas, and the God of Riches. In modern times *Kuvera* is represented as deformed, from a perverse derivation of his name from *Ku* = "bad" and *vera* = "body." But in early times the Yaksha *Kuvera* was noted for the comeliness of his person, as we learn from the story of Sakya Sinha's first appearance as an ascetic at Rajagriha, when the people wondered who he could be. "Some took him for Siva, some for Brahma, and some for *Vaisravana*" (or *Kuvera*, whose patronymic was *Vaisravana*).<sup>9</sup> The comeliness of his personal appearance is further vouched for by one of the sculptures of the Bharhut Stûpa (see my *Stupa of Bharhut*, Pl. XXII. fig. 1, p. 21). His statue is duly labelled *Kupiro Yakho*.<sup>10</sup> In the Vishnu Purana he is called "King of Kings," and the same title is given to him by the poet Kâlidâs in his *Meghaduta*, slok. 3.

As metals and wealth are dug out of the earth, *Kuvera*

<sup>9</sup> Hardy, *Manual of Buddhism*, p. 29. Mr. Beal also notes how 500 Rishis, flying through the air, mistook Buddha for *Vaisravana*, the god of Riches.—*Babyl. and Oriental Record*, v. 87.

<sup>10</sup> The change in the meaning of name of *Kuvera* I would attribute to the period of Greek ascendancy in N. India, when some attempt may have been made to identify the Indian *Kuvera*, the worker in metals, with the lame Hophaios, the Greek god of Metal-Working; hence *ku* = "earth" was altered to *ku* = "bad."

was appropriately made the son of *Ira-vira*, or the "Earth" by Visravana (or Wessawan). He was therefore called *Airavira*, or the Earth's son, and as he was the grandson of Pulastya, he was also called *Paulastya*, or in the spoken form *Paulast* or *Paulat*. As all these names recall those of the Greek god *Ploutos*, who was the son of *Iasion* by *Demeter* (the Earth), it seems to me highly probable that the Indian myth of the god of Wealth had been known in Greece as early as the time of Hesiod.

From this account it appears that *Shahrewar* or *Kshatra-vairya*, the "genius of metals and the giver of wealth," is identical with the Indian *Airavira* or *Kuvera*.

3. RIDÊ, ΠΙΔΗ, is a female figure, armed with helmet, spear, and shield, like the Greek Athene, and the exact counterpart of the male *Shahrewar*.<sup>11</sup> The similarity of the equipment suggests some connexion between the two figures, and as the male figure is the god of *Wealth*, I take the female figure to be the Goddess of *Fortune*, under the Indian name of *Riddhi*, रद्धि. The Zoroastrian representative of Fortune is the goddess *Ashi-vanguhi*, whom Haug<sup>12</sup> calls the "Spirit of Fortune." This name is now corrupted to *Ashi-shang*, and the goddess is identified with *Lakshmi* by the Parsi priests. The connexion between *Wealth* and *Fortune* is shown by the Indian names of *Srid* for *Kuvera*, and of *Sri* for *Lakshmi*.

Having read the Greek name as Ridê, ΠΙΔΗ, my attention was struck by a remark of Prof. Darmesteter<sup>13</sup> that, "*ashi* is not the feminine adjective of *asha*, but is *ar+ti*, and means *bhakti*, or piety." I saw at once that the Sanskrit *Riddhi* might become *Arddhi* or *Arti*, the

<sup>11</sup> *Brit. Mus. Cat.*, xxviii. 20.

<sup>12</sup> West's *Haug*, p. 184.

<sup>13</sup> ii. 270, note.

original of *Ashi*. Now *Riddhi* was the wife of Kuvera, and *Ashi-vanguhi* only means the "good *Ashi*," or *Arti* or *Riddhi*. She was the daughter of *Ahura-mazda* and *Armaiti* (the Earth), and the ancient Persians prayed to her for wealth, for victory, and for children. She is described as riding in a chariot, and there is a doubtful allusion to "*her shining wheel*." At least Spiegel thus translates the passage in the *Ashi Yasht* (ii. 118), which Prof. Darmesteter refers to her loud sounding chariot (ii. 119). Perhaps the round object which I have described above as a shield may be the wheel of fortune. The symbol had already appeared on one of the coins of King Moas, as a real wheel with radiating spokes, while on the coin of Huvishka the round object seems to be solid like a shield.

As *Ridē*, or *Riddhi*, is an undoubted Indian name, it seems to me highly probable that the names of her mother *Ardokhsho* and her brother *Shaoreoro* must also be of Indian origin, as I have already suggested, by deriving the former from Sanskrit *Dakshā*, the "Earth," and the latter from *Airavira*, the earth's son.

4. *NANA*, or *NANAIA*, the Babylonian Venus, was one of the most ancient deities of the East. Her statue had been carried off from Erech by Kudur-Nahundi, king of Elam, 2300 years B.C.<sup>14</sup> In Assyria she was worshipped as *Ishtar*, in Phœnicia as *Astarte*, and the planet Venus is still called *Ashtar* by the Mendeans, and *Nāni* by the Syrians. Her worship was foreign to the original Mazdeism of Zoroaster; but during the reign of Artaxerxes Mnemon, B.C. 404—361, her statues were set up in Babylon, Susa, and Ekbatana, when her worship was also

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<sup>14</sup> Geo. Smith, *Assyrian Discoveries*, p. 223.

introduced among the Persians and Bactrians on the east, and to Damascus and Sardis on the west. In Persia her cult was taught in the *Abân Yasht*, where she is described under the name of *Ardevi-Sura-Anâhita*. She is the Anaitis of the Greeks, and the Nana or Nanaia of Persian history and of the Indo-Scythian coins. As the Persian name for the planet Venus is *Zarah*, the adoption of the name of Anâhid shows that her worship was a foreign addition to the original cult.

In the Avesta *Ardevi-Sura-Anâhita* is "the high, powerful, undefiled spring of water" which flows down from heaven upon the earth. Her statue is described as carried forth in a standing position, and some details of her dress are given. In her hand she carried a *baresma* or barsom. On the coins Nanaia carries a peculiar symbol or sceptre, which may perhaps be intended for her barsom. Her golden crown is mentioned, but in the coins there is only a lunar crescent. This crescent, however, connects her with the moon, which agrees with the general opinion of antiquity. A bilingual inscription at Athens translates *Abd Tanat* by Artemidorus, and she is called *Tanata* in the cuneiform inscription of Artaxerxes. Plutarch says: "Artemis quam vocant Anaitida,"<sup>15</sup> and Hesychios says *Zapêtris* was the Persian name of Artemis, *i.e.* *Zarah*. In the *Abân Yasht* it is said that she presided over the birth of children, and that women in labour prayed to her for a happy delivery. Here, then, she appears as Juno Lucina. By the Assyrians she was accounted the daughter of the moon-god. All connexion with the moon appears to be dropped in the *Abân Yasht*; and yet we have the lunar crescent preserved on all the Indo-

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<sup>15</sup> Hyde, 94.



Scythian coins of Nanaia. Perhaps the crescent is meant in the description of her "well-made crown in the shape of a *ratha* with fillets streaming down."<sup>16</sup> But I should prefer to identify the *ratha* with her sceptre, which is sometimes represented with pendent fillets.

On some rare coins of Huvishka *Nano* is connected with *Oksho*, the two deities standing side by side and facing each other. As *Oksho* is certainly the god of Death, this connexion would seem to point to the identification of *Nano* with *Persephone*, the Queen of Hades. It is perhaps not impossible that the Assyrian myth of the "Descent of Astarte into Hades" may have been the original of the famous Rape of Persephone from the field of Henna.

On other coins *Nano* is represented as *Artemis*, holding a bow in the left hand, and with her right hand drawing an arrow from the quiver at her back. One coin of this type has a corrupt legend, which may be read doubtfully as **ZEIPO** or **ZEPO** for *Zahra*, the Persian name of Venus.

On a single coin and on two gems she is represented sitting on a lion. The legend on the coin is simply **NANO**, but both of the gems have an unread legend, **ΦΡΕΙΧ-ΑΔΗ**, *Phreikhoadé*, which seems to offer some sort of approximation to the name of Persephone. As Homer calls her *ἐπαινή*, the "terrible," Persephone might be compared with the fierce goddess Durgâ, who is well known as *Sinha-rathi*, because she is represented "riding on a lion." As Durgâ was called *Kumâri*, or the "maiden," so also Persephone was generally known as the *κόρη*, or virgin goddess. In fact *κόρη* or *κούρη* is the same word as the Sanskrit *Kumâri*, which in its

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<sup>16</sup> Abân Yasht, 128.

spoken form becomes *Kuäri*. I would suggest also that the title of *Despoina*, which was applied to Persephone as "mistress of the lower world," may have been originally *Dis-potnia*, or "wife of Dis," as *poina* would appear to be only a contraction of *πότνια*, or Sanskrit *patni*, a "wife."

On two very curious copper coins the Kushân king Huvishka is represented kneeling before the goddess Nana, who is standing as usual. Behind her is inscribed her name NANA, and round the king's hand is inscribed his title of ΠΑΓ ΠΑΓ(ΑΝ)—or King of kings. Above is an incomplete legend beginning ΟΜΟΙΑΓΟΓΩ . . . . . Here there is no doubt of the Indian origin of the title, which is clearly *Raja Rajânâm*, and not the Persian *Shâhânû Shâh*.

As the brightest star in the heavens the planet Venus was called *barez* or *barzin*, the "brilliant," Sanskrit *bhṛág*, and her name was very common among Persian ladies.

The goddess *Nana* or *Nanaia* was closely connected with the god *Oksho*, as she is represented standing beside him on several gold coins, both large and small. From their positions facing each other they must certainly be husband and wife. In this case *Nanaia* will represent Persephone as Queen of the Lower World, or Hades. Except on one coin she is always represented standing, and fully clad, with a crescent on her head. In one hand she carries a peculiar short sceptre, which appears to be surmounted with the forepart of a deer. In the other hand she carries a small vessel holding some uncertain objects. The union of the goddess *Nana* with the god of the lower world is confirmed by Strabo, who saw the statues of *Anaitis* and *Omanos* placed together in the same temple. *Omanos* is the Greek form of the Avesta *Vohumano*, in Sanskrit *Bahu+manas* or *Su+manas*, who was the Indian *Yama*, or Judge of Hades. His title of

*Dharma Raja* has the same meaning as the Avesta name. He must also be identified with the Roman Summanus. The name of *Omanos* is not found on the coins; but as *Oksho* is represented with a club and noose, we know that *Yama* is indicated. Summanus is directly identified with Pluto and Dispiter, by Martial and Arnobius.

The usual legend on the gold coins is either NANAIA or NANA or NANO; but it is extended to NANA PAO or PAO NANA. With this royal title of "Queen Nana" she generally carries a sword in addition to the sceptre.

A new type shows the goddess fully clad, holding a bow in her left hand, and drawing an arrow from a quiver at her back. This representation fully confirms her identification with Artemis. The same figure is found on an unique coin of Azas.

Another type shows the goddess sitting on a lion, with the crescent on her head, and her peculiar sceptre in her hand. This is one of the common representations of the Indian goddess *Devi*, the wife of Siva, who is therefore called *Sinha-vâhini*, or the "lion-rider." Siva in the form of *Yama* is the god of the Lower Regions, like *Oksho*. Homer calls Persephone *ἐπαινή*, "the terrible," and the Indian *Devi* is also called *Bhawâni*, "the terrible."

The Babylonian account of the "Descent of Ishtar into Hades" may be compared with the Greek account of the Rape of Persephone, and her consequent descent into Hades.

The planet was generally known as *malkat shawâina*, or the "Queen of Heaven." Amongst others we have *Barsine*, the widow of Memnon and mistress of Alexander, and Stateira, the eldest daughter of Darius, who was also called *Barsine*, a name derived from *berez*, "brilliant," a

title of the planet Venus. It seems, therefore, not improbable that the Greek *Persephone*, or *Phersephone*, may be only the Persian *Barsaphanes*. I find no personal names connected with *Nanaia*—perhaps because it was of foreign origin. But *Bidukht* was another Persian name according to Hyde (p. 90), which was probably in common use, as it is found in the same way as other female names, as *Arta-dukhta*, *Azermidukht*, *Purandukht*, and *Armandukht*. Perhaps the female names of *Parysatis* and *Pharsicis* may be made up from the title of *Berez*, or Venus, "the bright." *Orsabarîs*, the daughter of Mithridates Eupator, may also be referred to *berez*.

5. ZEIRO, or ZERO, is found only on one coin, which is in the British Museum. As the same figure on other coins is named *Nano*, the corrupt legend is most probably intended for *Zahra*, the Persian name of Venus, or rather of Artemis, as the goddess is armed with bow and quiver. The wife of Haman was named *Zahra*, which in the Septuagint is rendered by *Sôsara*, Σωσάρα. Omitting the initial syllable, this is the same name.

## VII.—SATURN. ♄

1. HERAKILO.—2. OKSHO.—3. SARAPO.—4. HORÔN.—  
5. OKSHO.—6. OAKSHO.—7. OMANOS.—8. SAPAL or SABEL.

1. HERAKILO, or HERAKLES. On a single gold coin, and on several rare copper coins, there is a naked standing figure, armed with a lion's skin and club, and inscribed **HPAKIAO**. The figure on the gold coin is clearly a rude copy of some one of the many known statues of Herakles. On the copper coins the attitude and the position of the club are varied.

2. OKSHO, **OKPO**, is a standing figure, evidently sug-  
VOL. XII. THIRD SERIES. X

gested by that of Herakles. But the figure has now become an Indian god with three heads and four arms. With one hand he grasps a club, which rests on the ground; the second hand holds a trident; the third a thunderbolt; and the fourth a water-vessel. (Huvishka.)

A second representation of *Oksho*, also with three heads and four arms, shows him as a naked mendicant with trident, *damara* or drum, *chakra* or wheel, and deer. This is the Phallic Siva. (Huvishka.)

A third representation of *Oksho*, with one head and four arms, shows him carrying trident, drum, and water-vessel, and holding a deer. This is the common form on the coins of Kanishka.

A fourth representation of *Oksho* shows the god with one head and two arms, carrying the trident, and the *pāsa* or noose on coins of Vasu Deva.

A fifth representation of *Oksho* shows the god with one head and two arms, armed with trident and noose, standing in front of the humped bull Nandi. (Vasu Deva.)

A sixth is similar to the last, but the head of the bull is turned round, boustrophedon. (Vasu Deva.)

A seventh shows the god with three heads and four arms, standing in front of the bull Nandi. Some two-headed figures also have four arms.

3. *Sarapo* is represented both sitting and standing. The former type occurs only on the small gold coins, but the figure corresponds so closely with that of the Greek Plutón that there can be no doubt it is intended for the king of the Lower World. He is represented with a *modius* on his head, as described by Suidas, seated on a throne, with a sceptre in his left hand and a "noose" in his right hand. It is not a *wreath*, but is the regular Indian *pāsa*, or

"noose," from which *Yama* gets his titles of *pási* and *pási-pána*, or "noose-in-hand."

On the larger coins Sarapo is represented as a standing figure with a simple head-dress, and a short sceptre or rod in his left hand. His right hand is extended with fore-finger pointing, as shown in the figures of *Müro* and *Mao*, but it is empty.

Both Porphyry and Suidas say that Sarapis presided over the "invisible world."<sup>17</sup> Suidas adds that the statue of Sarapis bore on its head a measuring vessel, and in the hand a cubit, or measuring rod for fathoming the depth [of the Nile].<sup>18</sup> Diodorus calls him the Egyptian Pluto. Porphyry couples Serapis with Hekatè. No derivation has yet been found for the name, but it seems not impossible that the name may be identical with शरव *Sarava*, one of the titles of the Indian Siva (? *Sarva-pa* = Lord of all.) Perhaps *Sarapis* may represent "Time," and would thus symbolize the annual rise and fall of the Nile, as well as the gradual growth and decay of heat, and its renewal every year. *Sarpa*, the serpent which renews its skin, is known to the languages of India, Greece, and Rome. I would identify *Sarapis* with the Greek *Minos*, the Indian *Yama* or *Dharma Raja*, and the Zoroastrian *Bahman* or *Vohumano*, all of whom sat to judge the dead. *Vohumano* in fact is described as "rising from a golden throne to welcome the souls of the dead into Paradise."

4. *Héron*,  $\omega\rho\omicron\eta$ , and 5, *Okhsho*,  $\omicron\kappa\psi\omicron$ , are found only on two very rare coins; the latter, in fact, I believe to be unique. I couple them together because the two figures are exactly alike. Both are bearded; each has a *modius*

<sup>17</sup> Prichard, *Egyptian Mythology*, 93.

<sup>18</sup> Haug, 255.

<sup>18</sup> Prichard, 91.

on his head, each holds a sceptre in his left hand, and each points downward with his right hand. Perhaps both may refer to the god of water, of which the *modius*, or water vessel, would be a symbol. In this view the name of *Hōron* might be compared with *Varuna*, the Indian god of water, while that of *Okhsho* might be referred to *Akshara*, or *Akhra*, a name of Siva, which in the Vedas is also used to designate "water."

These are mere guesses, but of the next I cannot even make a guess.

6. *Oakhsho* or *Vakhsho*, ΟΑΧΨΟ. This figure differs entirely from ΟΧΨΟ as well as from ΟΚΨΟ, so that there is no possibility of the legend being blundered. The figure is that of an old man holding a long sceptre in his right hand, and carrying what looks like a dolphin or fish in his left hand. If I could be sure as to the fish or dolphin, I should be inclined to accept the figure as the god of the "Ocean."

7. ΟΜΑΝΟΣ, ΩΜΑΝΟΣ, is coupled by Strabo [xv. 3. 15] as being placed with *Anāitis* in a common shrine. He must therefore be Hades, the lord of the Under World. The name of *Omanos* has already been identified by Haug (p. 255) with *Vohumano* or *Bakman*, who is described as rising from his throne to welcome the souls of the dead. As the name means the "right-minded," in Sanskrit *Su+manas* or *Sumati*, in Greek Eumenes, this form of the god is clearly the same as the Indian *Yama*, or Judge of the Lower World, and the Roman *Summanus*, or Pluto.<sup>20</sup> His name is not found on the coins, but as the god is represented with *club* and *noose* under the name of *Oksho* we

<sup>20</sup> *Summanus* is directly identified with Pluto and Dispiter by Martial and Arnobius. The Indian *Yama* is also named *Samana*, or the "Killer," from *śam*, to kill.

know that *Dharma Raja* is intended, which is one of Yama's titles.

8. *Sapal* or *Sabal*. The name of *Sapal* does not occur on any of the *Kushân* coins, although it appears on most of the *Saka* coins. It is found in the name of *Sapaleizes*, whom I believe to be the same as *Zamol-xis* or *Gebel-eizes*, to whose realm the dead were supposed to go (Herod. iv. 94). *Zamol* and *Gebel* appear to be only variant forms of *Sapal*. The word is, no doubt, connected with the Sanskrit *Śava*, a "corpse," from which Śiva received his title of *Śavara*, or "receiver of the dead." It is also connected with the Latin *sepelio* and *sepulcrum*, and with the Hebrew *Sheol*, or *Shaul*, as Gesenius writes it. The country occupied by the Saka Scythians received the general name of *Zabulistan*, and their capital was called *Sigal*. But the name was very widely spread over all the countries between the Indus and the Euphrates. Thus we learn from Tacitus (*Annal.* xii. 18) that when the Parthian king, Gotarzes, arrived at Mount *Sambulas* he sacrificed to Hercules, the principal god, whose shrine was on the mountain. Pliny also (*Nat. Hist.* vi. 27) calls the same hill Mount *Kambaludus*. Omitting the epenthetic Greek *m* before *b*, we get *Sabula* and *Kabala* as the actual name of the hill, in which I recognise the two forms given by Herodotus of *Zamol-xis* and *Gebel-eizes*. On some rare Indo-Scythian coins I find the name of *Sapal-eizes*. I think, therefore, that this god, who was worshipped on the mountain of *Sambulos*, was actually Hercules himself, whose name is not otherwise mentioned by Herodotus.

In the curious legend of the "Descent of Ishtar into Hades," the god or king of Hades is called *Iskalla*, a name which is clearly identical with *Sakal*, and, therefore, with *Sapal*. As I have already shown that Herakles, as Nergal,



was the god of the dead, it follows that he must be the same god as *Iskalla* or *Sapal*. Hence we see how easy it was for Herakles, the god of Death, to be the victor in all encounters.

The name of *Sapal* or *Sapar* is found in every country occupied by people of Scythian race, from the Saparnian *Hyrkani* on the Caspian, to the Sabellian *Hirpini* on the Tiber, who worshipped Sancus, the Samnite Hercules. In Ariana we have the names of Sapaleizes, Spalahora, and Spalirises, and the Spartani of Zapaortene. In the West we have Sparamizes and Parmizes, Sparadokus, Spartokus, and Spartacus. In another form we have Skolopitus, king of the Skoloti, and the more contracted forms of Saulius and Sauloë. In both countries the wolf was called *hirkus* and *hurk*, and a bull *teba* and *tiba*.

#### BUDDHA.

The coins with the figure of Buddha are extremely rare. He is represented both standing and sitting, but only on the coins of Kanishka. The gold coin, which is unique, was found in the Stûpa at Ahin-posh, near Jelalabad, and two copper pieces were found in Ventura's Manikyala Stûpa. These three are all of the standing type. I have obtained only three specimens of the sitting type during my long career.

On the gold coin the legend is simply **BOΔΔΟ** = Buddha.

On the copper coins the legend is longer, and is rather difficult to read, as the latter part is reversed in boustrophedon order. Beginning at the upper left hand I read **CAKAMA**, continued from the lower right in reverse order, **NOBOYΔΟ**. For this reading I am indebted to Mr. Rapson.

On left **CAKAMA.**

On right **ÖÄYOBON.**

The copper coins are in three sizes, like those of Kanishka's money generally (see *Ariana Antiqua*, xiii. 1, 2, 3; see also Thomas's *Prinsep's Antiquities*, Pl. VII. fig. 21, and *Journal Bengal Asiatic Society*, 1845, Plate II., fig. 7).

In the same Plate, fig. 6, I have given a specimen of the seated Buddha.

These figures are of some interest as they are the earliest known representations of Buddha. They would also seem to have been the original representations, as all the Indian figures follow the same types.

A. CUNNINGHAM.

## VII.

### FASTI ARABICI.

*Mr. J. M. C. Johnston's Cabinet, etc.*

MR. J. M. C. JOHNSTON, Member of the Numismatic Society, has kindly sent me a list of his Mohammedan coins, and has also given me the opportunity of seeing such of them as I considered necessary for my purpose. For a small collection, Mr. Johnston's is singularly rich in unpublished examples—or at all events in coins which I have not seen in England, Russia, or Sweden, and which are not described in the first two volumes hitherto published by the French Bibliothèque Nationale. The following (all silver, unless otherwise stated) are worthy of notice :—

'ABBĀSĪ KHALIFS :

*El-Rashīd.* M. Zerenj, 176 (Rev. —). Ties. 1208.<sup>1</sup>  
داود

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<sup>1</sup> For the coins of the Khalifs I give, when such exists, the corresponding number in Baron von Tiesenhausen's *Monnaies des Khalifes Orientaux* (1873).

- El-Amīn.* M. Bukhārā, 195 (Rev. الفصل). Ties. 1612;  
El-Moḥammadiya, 194 (Rev. العباس); other-  
wise as B.M. i. 138).
- El-Ma'mūn.* El-Baṣra, 199 (Rev. as B.M. i. 282). Ties.  
1692;  
Samarḳand, 208 (Rev. طلحة).
- El-Mutawekkīl.* El-Baṣra, 237 (Ties. 1893), 242 (as B.M. i.  
321), Ties. 1914;  
Samarḳand, 233, 238;  
El-Moḥammadiya, 245.
- El-Mo'tamid.* El-Ahwāz, 271;  
El-Baṣra, 273;  
Surra-men-raā, 279.
- El-Mo'taḍid.* Barda'a, 287 (Rev. د);  
El-Baṣra, 285;  
Duster-min-el-Ahwāz (ستر =, sic), 284;  
El-Rāfiqa, 287;  
Surra-men-raā, 283;  
El-Shāsh, 280;  
El-Kūfa, 284;  
Med.-el-selām, 279, Ties. 2116;  
El-Mōṣil, 282, 286.
- El-Muktefi.* Iṣbahān, 292, 293;  
Barda'a, 290.  
Tuster-min-el-Ahwāz, 291 (at sides and  
bottom of rev., ولى | الدولة | ابو الحسين),  
293 (nothing at sides and bottom of rev.);  
El-Kūfa, 292; El-Mōṣil, 289, 291 (ولى الدولة);  
Naṣībīn, 293 (Ties. 2195).

- El-Muktedir.* Sinjār, 300; Shīrāz, 300, 302; El-Mōṣil, 301;  
 Surra-men-raā, 296, 298 (Ties. 2219), 299  
 (Ties. 2228); Wāsiṭ, 296, 297, 300, 302.  
*El-Raḍī.* El-Ahwāz, 3[2]5 (T. 2421).

## AMAWIS OF SPAIN:

- [*ʿAbd-el-Raḥmān I.*] Andalus, 150. A very early date, but  
 already published by Codera.

## SAFFĀRIS:

- Tāhir ibn Moḥammad.* Fāris, 290.  
*El-Leyth ibn ʿAlī.* Fāris, 297. Outside obv. and rev.  
 margins, بالنصر | والظفر | واليمن | والسعادة

## SĀMĀNIS:

- Ismaʿīl.* El-Shāsh, 282, 283 (R بنك on both).  
*Aḥmad.* Balkh, 295. Beneath obv. أحمد بن محمد بن يحيى

## ZIRĀRIS:

- Washmegīr.* Jurjān, 364. Rev. as B.M. iii. 25.

## BUWEYHIS:

- Rukn-el-dawla.* Arrajān, 339.  
*ʿAḍud-el-dawla.* Arrajān, 359, 361; Shīrāz, 355, 356, 359,  
 363 (all under Rukn-el-dawla), and 380  
 (under Fakhr-el-dawla) (as B.M. 666).  
*Ṣamṣām-el-dawla.* Shīrāz, 380.  
*Shems-el-dawla.* Māh-el-Kūfa, 402.

Obv.

ح

لا اله الا الله  
 وحده لا شريك له  
 القادر باله  
 شمس الدولة  
 ابو طاهر

Rev.

له

محمد رسول الله  
 بها الدولة  
 وضيا الملة  
 وغيث الامة  
 ابو نصر

*Sulṭān-el-dawla. A. Medīnet-el-selām, 404. As B.M. ii.*  
684, save date.

Shīrāz, 404.

Obv. لا اله الا الله  
وحده لا شريك له  
القادر ○ بالله  
ولى عهده ..... بالله

Margin begins بسم الله الرحمن الرحيم

Outside ○ سلطان ○ | ○ الدولة ○ | ○ سلطان ○ | ○ الدولة ○

Rev. عدل  
محمد رسول الله  
صلى الله عليه وسلم  
الملك العدل شاه  
نشاه عماد الدين و  
الدولة .. الملة  
ومغيث الامة ابو شجاع

Margin محمد رسول الله الخ

Outside ○ الامة ○ | ○ مغيث ○ | ... | ...

*Mejd-el-dawla Abū-Tālib. Mint and date obliterated.*

Obv. Beneath *Kelima*, لله Above, مخلد (?)

Rev. لله  
محمد رسول [الله]  
امير الامرا  
السيد ابوطالب  
بن فخر الدولة  
وفلك الامة  
بويه

Margins nearly obliterated.

It is possible that this coin commemorates the birth of Abū-Ṭālib in 379, for the name of *El-Ṭāī* places it before 381, when that Khalif died. The word *مخلد* may have the force of a prayer for his long life. Abū-Ṭālib succeeded his father in 387, at the age of 8, and died in 420.

'OKEYLĪ OF 'OKBARĀ:

*Gharīb*. 'Okbarā, year 420.

Obv.

لا اله الا الله  
وحده لا شريك له  
القادر باله  
الامير العدل  
كمال الدولة

بسم الله [الرحمن الرحيم ضرب هذا الدرهم بمدينة *Gharīb*  
[ع]كبرا سنة عشرين واربع مائة

Rev.

له  
محمد رسول الله  
صلى الله عليه واله  
الملك شاهانشاه  
عز(?) الدين  
ابوطاهر

محمد رسول الله الخ

Mr. H. C. Kay has published, in his valuable paper on the Banu-'Oḡayl, in the *Journal* of the Royal Asiatic Society, a dirhem of *Gharīb* struck at 'Okbarā in 421, also bearing a sword. Ibn-el-Athīr records (*Kāmil*, ix. 298) that this prince issued *Seyfiyya*, or sword-pieces, doubtless in allusion to his own laḡab *Seyf-el-dīn*, "Sword of the Faith," which he bore in addition to the more mundane surname of *Kemāl-el-dawla*, "Perfection of the State." On Mr. Johnston's coin the Buweyhī overlord Abū-Ṭāhir is apparently called 'Izz-el-dīn, but he is better known as *Jelāl-el-dawla*. *Gharīb* died A.H. 425.

## CHIEF OF THE BATĪḤA:

*Muheddhīb el-dawla. El-Baṣra, 390.*

Obv.	لا اله الا الله	Rev.	لله
	وحده لا شريك له		محمد
	الامير السيد معذب		رسول الله
	الدوله ابو الحسن		القادر بالله
	الامير بطار الدولة		
	ابو كده		

The Batīḥa is a district of the lower part of the Euphrates valley, of which this Muheddhīb-el-dawla was governor. His name in full is Abū-l-Ḥasan 'Alī Muheddhīb-el-dawla El-Amīr El-Mukhtār. He is first mentioned in connexion with the Batīḥa by Ibn-el-Athīr in A.H. 373 (*Kāmil*, ix. 22), and succeeded his uncle El-Muḍhaffar in the government of it in 376 (*ibid.* ix. 35). The Khalif El-Kādir sought asylum with him in the troubles of 379. Muheddhīb-el-dawla died in 408 (Weil, iii. 52). I am unable to explain the second name on the obverse.

## BAWENDI:

*Rustem ibn Shīrwān. Firīm, 365 (بفریم سنة الفخ).*

Obv.	لا اله الا الله	Rev.	لله
	الله		محمد
	المطيع لله		رسول الله
	ركن الدولة		على ولي الله
			رستم

Outside • | • | • | د |

Outside واء | ا | ح |

See Mr. Avent's coins below.

## KAKWEYHIS:

*Moḥammad. Sābūr-Khawāst, x. Same as No. 1 in my article on the Coins of the Kakweyhīs (Essays in*



*Oriental Numismatics*, 2nd series; and *Num. Chron.*, 1875); but beneath rev. **الحميد**  
 Astarābād, 415. Nearly as B.M. iii. 10 (omitting **فرهان** and **حار**). Mint and date obscure.  
 Above obv. **خراج**; beneath **ح**

TŪLŪNĪS. *Hārūn*. Miṣr, 291 (dirhem).

SELJŪKS:

*Tughril Beg*. *N*. Neysābūr, 449. Obv. as B.M. iii. 56,  
 save mint and date; and above obv.  
 ٠, at right **ح**, at left **ص**

Rev. Area.

لله  
 محمد رسول الله  
 السلطان المعظم  
 شاهانشاه الاجل  
 ركن الدين طغرل  
 بك

Margin **محمد رسول الله الخ**

*Melik Shāh*. *N*. El-Dāra, 469.

Obv. Area.

لله  
 لا اله الا  
 الله وحده  
 لا شريك له  
 المقتدى بامر الله

Margin (inner) **بسم الله ضرب هذا الدينار بالداره  
 سنة تسع وستين واربعماية**

(outer) **لله الامر الخ**

Rev. Area.

١٢  
 محمد رسول الله  
 السلطان المعظم  
 معز الدين  
 ركن الاسلام  
 ملك شاه

Margin محمد رسول الله ارسله الخ

El-Dāra is described by Yākūt as a city of El-Khābūr, near  
 Ḳarkisiya.

*Ḳarā-Arslān Beg Ḳawād.*

*N.* Uncertain mint (بالعروفه), 453. As B.M.

iii. 75, but above obv. area فتح, and  
 inscription divided له القائم  
 بامر الله

*N.* Bardasir, 454. As iii. 75, but inscriptions  
 transposed and differently arranged.

*Sulṭān Shāh.*

*N.* Jiruft, 461. As iii. 75, but

Rev. Area.

١٣  
 محمد رسول الله  
 صلى الله عليه  
 ركن الدولة  
 سلطان شاه

*N.* Jābaḳ, 468.

Obv. Area. لا اله الا الله  
 وحده لا شريك له  
 الملك العادل  
 ركن الدين  
 ولدولة (sic)

Margin الله الامر الخ

Rev. Area.



محمد رسول الله  
 صلى الله عليه  
 المقتدى بأمر الله  
 فخر الملوك  
 سلطان شاه

Margin محمد رسول الله ارسله الخ

*N.* [Bar]dasir, 471.

As preceding, but ملك البر والبحر in-  
 stead of الملك العادل, and لامر  
 instead of بأمر : at right of rev. عبد,  
 word at left obliterated.

Karā-Arslān Kāward was killed at end of 465 (H.S.) or early in 466 (M.I.). His son Kermān-Shāh was regent at the time of his death, but died in 467, and Hoseyn was placed on the throne, but superseded by Sultān Shāh, son of Kāward, in 467, who died in 477 (M.I.), and was succeeded by his brother Tūran-Shāh, who died in 490 (M.I.). These dates are from the *Habīb-eḥ-Siyar* and Moḥammad ibn Ibrāhīm's MS. History of the Kermān Seljūks, consulted for me by Gen. Houtum Schindler. A coin *N* of Turān-Shāh (Bardasir, 467), published by A. Erman (*Num. Zeit.*, Wien), may perhaps indicate an attempt upon the throne on the death of Kermān Shāh.

URTUĞİS:

*Urtuğ-Arslān.* Duneysir, 615 (خامس), 616 (سادس), as  
 B.M. Type x.

BENI ZENGİ:

*Lwlu.* *N.* El-Mōsil, 647. As B.M. iii. 572, but at sides  
 of reverse الملك الصالح اجم الدين ايوب

## FĀṬIMĪS:

*El-Mo'izz.* *N.* El-Manṣūriya, 353.*El-Dhāhir.* *N.* El-Manṣūriya, 426.

## Ayyūbīs:

*Abū-Bekr II.* Dimashq, 635 (nearly as B.M. iv. 421*a*).

## BAḤRĪ MEMLŪKS:

*El-Manṣūr 'Alī.* *N.* El-Ḳāhira, 656. As B.M. Add. 470<sup>t</sup>,  
save mint and date.

## MONGOLS OF PERSIA:

*Hulagu.* *N.* Baghdād, 66*x*.

As B.M. Add. to vi. 38 p., but clearer; and

Rev. Margin . . . . . ٩٩٩ هـ للضرب هذا الدينار ببغداد

وستين وستمائة

*Abaga.* With name of Ḳutlugh Khān.

Obv. لا اله الا الله

Rev. پادشاه

محمد رسول الله

عالم ايلخان

قتلغ خان

الاعظم اباقا

خلد ملکه

No margins.

I have not been able to identify Ḳutlugh Khān.

In addition to the above coins, Mr. Johnston possesses two

رستمی  
محمد  
رسول  
الله  
عليه

curious copper pieces of one 'Alī Rustemī (Rev. رسول), with

margin, امر به الامير الحسن بن عمر ابقاد الله, a fels of Bukhārā,  
337, with only the uncertain name حارمله; and two dirhems of  
El-Rashīd, the Muwahhīd, struck at Sijilmāsa (year obscure).

Mr. J. Avent has sent me a further series of coins, of which the following are the most interesting.—

'ABBĀSEE:

[*El-Mahdī*]. *AV.* Uncertain mint (سَمْعَةُ الصَّالِحِ (sic)) A.H. 16x.

AMĪR-EL-UMARĀ:

*Tuzūn.* *AV.* Medīnet el-Selām, 633 (as B.M. ii. 617, but gold: above rev. لله, beneath الخليفة

BUWEYHĪ:

*Rukn-el-dawla.* *AR.* El-Moḥammadiya, 363. *As* ii. 633, but adding بويه.

*Muayyid-el-dawla.* *AR.* El-Moḥammadiya, 366: beneath obv. موييد الدولة | أبو منصور | بويه; on rev. names of El-Ṭāi' and 'Aḡud-el-dawla.

*Samṣām-el-dawla.* *AR.* Shīrāz, 383 (as ii. 666).

BĀWENDĪ:

*Rustem b. Shirwīn.* *AR.* Firīm, 35x (6 or 8).

Obv. Area.

+

لا اله الا الله  
المطيع لله  
ناصر الدولة

Margin (inner) بسم الله ضرب هذا (sic) الدرهم بقرين امر (sic) رستم  
بن شروين سنة . . . . وخمسين وثلاثمائة

(outer) لله الامر الخ

Rev. Area.

لله

محمد  
رسول الله  
على ولي الله

Margin محمد رسول الله ارسله الخ

Same. AR. Firīm, 367 (two specimens).

Obv. Area. لا اله الا الله  
محمد رسول  
الله على ولي الله  
رستم بن  
شروين

Margin محمد رسول الله الخ

Rev. Area. الطائع لله  
عضد الدولة  
ابو شجاع مو  
يد الدولة  
ابو منصور

Margin (inner) date and mint normal.

(outer) لله الامر الخ

#### HAMDĀNĪ:

Nāṣir and Seyf-el-dawla. AV. El-Mōṣil, 332.

Obv. Area. لا اله الا الله  
وحده لا شريك له  
ابو منصور بن  
امير المؤمنين  
سيف الدولة  
ابريز

Margin بسم الله ضرب هذا الدينار بالموصل سنة اثنتى وثلاثين  
وثلاث مائة

Rev. Area. لله  
 محمد رسول الله  
 صلى الله عليه  
 المتقى لله  
 ناصر الدولة

محمد رسول الله ارسله بالهدى ودين الحق

(An exquisitely engraved coin.)

ZIYĀRĪ:

*Washmegir.* R. Astarabād, 363.

As B.M. ii. 26: save date, and name of

المطيع.

Same as preceding, but El-Jurjān, 364.

(Still name of El-Mutī, though dead.)

Same as preceding, but Sāriya, 363  
 (Khalif El-Tār.) or 6.

From Colonel H. Trotter's Cabinet the following are selected:—

'ABBĀSĪS:

*El-Mo'tazz.* Æ for R. (الدرهم). Medīnet-el-Selām, 252.

*El-Muṭī.* R. No mint or date.

Obv. Horseman to left: above (?) لله الفضل

Rev. Indian ox to left: above الله المطيع

A somewhat similar coin, with the ox, and name of Ja'far, is in the B.M.

Colonel Trotter also possesses several dirhems of the Benī-Rasūl : e.g., *El-Nāṣir Aḥmad*, struck at *El-Mahjam* 805, and at *Ta'izz*, with a lion, a peacock, or a pair of fish (sign of Pisces) on the reverse.

An interesting coin brought to the British Museum by the late Rev. Greville Chester deserves notice. It is an Aghlabī *dīnār* of *Ziyādet-Allah II.*, struck in 296, the year of his deposition by the *Fātimīs*, with *يَاذَ اللّٰه* beneath the obverse formula ; and his patronymic *Abū-Muḍar* *أبو مضر* beneath, and *غلب* above, the reverse formula.

S. LANE-POOLE.



## NOTICES OF RECENT NUMISMATIC PUBLICATIONS.

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The *Revue Numismatique*, 1891, Part IV., contains the following articles:—

1. REINACH. (Th.). Unpublished coins of Asia Minor.

This is a supplement to the author's *Numismatique des royaumes de Cappadoce, de Bithynie et de Pont*.

In the period of the Persian dominion M. Reinach discusses the legend of the drachms of Sinope bearing the Aramaic inscription read by De Luynes עבדסנב (*Abd-Sinob*) and by Waddington עבדמן (*Abdemon*). A specimen recently acquired by M. Waddington seems to read clearly עבדממן (*Abdammu*). In view, however, of the doubt whether the name is in reality Semitic there can be no certainty as to the correct reading.

In the Cappadocian series the writer publishes a variety of the bronze coin attributed to Ariarathes III (*ob.* 220 B.C.), on which Athena is represented seated holding Nike, as on the tetradrachm of the same king (*Trois royaumes*, Pl. I., fig. 7).

In the next series, that of the kings of Bithynia, M. Reinach mentions three new tetradrachms of Nicomedes II, of which the most important is one bearing the date 149, corresponding to B.C. 149-8, one year earlier than any hitherto known. He also discusses the tetradrachm with the abnormal legend ΒΑΣΙΛΕΥΣ ΕΠΙΦΑΝΟΥΣ ΝΙΚΟΜΗΔΟΣ (*sic*), an example of which was lately published by Mr. Wroth (*Num. Chron.*, 1891, Pl. IV, 17). As several specimens from this die have lately been sold in Bombay, including one *in gold*, the authenticity of all these requires further proof.

In series IV, that of the kings of Pontus, the author calls attention to the important tetradrachms of Mithradates Eupator (88-85 B.C.), discovered near the Dipylon, at Athens (*Arch. Zeit.*, 1875, p. 165).

2. BABELON (E). Aradus. (Continuation).—For my notice of the first portion of this article see *Num. Chron.*, 1891, p. 421.

The writer here proceeds with his history of the coinage of this flourishing Phœnician seaport. The fourth period extends from B.C. 287 to B.C. 46. The era of the autonomy of Aradus was calculated from the autumn of B.C. 259, when, owing to the war between Egypt under Ptolemy II, and Syria under Antio-

chus II, Aradus was able to declare herself independent of either power. The coinage of tetradrachms with the types of Alexander lasted at Aradus for twenty-three years after the city had become independent, viz., down to B.C. 237, which was three years after the commencement of the long series dated from the era of Aradus. It will thus be seen that for twenty years after the era of autonomy no coins excepting those of the Alexandrine type were issued from the mint of Aradus, and that these are dated (when dated at all) from the Seleucid and not from the Aradian era.

From B.C. 237 to 136 the coinage consists almost entirely of small denominations, the only exception being a unique tetradrachm in the Paris collection bearing on the obverse a head of Poseidon, and on the reverse **ΑΡΑΔΙΩΝ** and Zeus standing before a small palm-tree, together with the date 86, corresponding with B.C. 174.

With M. Babelon's remarks on the dated drachms of Aradus with Ephesian types, I am quite unable to agree. An examination of the specimens in the British Museum has convinced me that M. Six is perfectly right in making this series commence in B.C. 170-169. The dates 90, 96, 98, 99, 100, 104, and 107, corresponding with B.C. 170, 164, 162, 161, 160, 156, and 153, are, in my opinion, indisputable on the Museum specimens, while certain others, expressed in the form of monograms, would, perhaps, be open to doubt, were it not for the fact that they always occupy the place in the field of the coin which is regularly assigned to the date. It seems, therefore, to me, at least, tolerably certain that the drachms with Ephesian types begin some thirty-three years before the tetradrachms (*obv.* head of Tyche, *rev.* Nike holding a plume) which, commencing in B.C. 136, extend in an almost unbroken series down to B.C. 46, during all which time Aradus must have enjoyed the position of one of the first commercial cities of the East.

M. Babelon has not been fortunate enough to hit upon any satisfactory explanation of the puzzling Phœnician and Greek letters which, together with the dates, occupy the field of the tetradrachms. That they are mint-marks of some sort seems, however, quite certain.

The fifth and last period of the coinage of Aradus begins with the death of Pompey, B.C. 46, and includes all the coins struck under the Roman domination down to the death of Gordian III, A.D. 244.

8. VIENNE (M. DE). On the successive transformations of the Sou.—The author supposes the old name *solidus* to have been transferred to the gold triens when the solidus of full weight

had ceased to be struck, and still later when in Carlovingian times the triens also disappeared the name was again transferred to its equivalent in silver, viz., twelve deniers, or the twentieth part of the pound of silver. The article is accompanied by a table which shows the successive values of the sou from 1266 to 1785.

4. VALLENTIN (R.). On an unpublished double denier of Louis le Bon, Prince of Orange, 1418-1463.—The coins of this Prince are the rarest of the series of Orange, only four specimens being previously known.

5. DROUIN (E.). On some Turco-Chinese coins of the 6th, 7th, and 8th centuries.—The obscure series discussed in this paper came from the heart of the province of Semirjetschia. They seem to have been struck in the first instance by the Turks, and subsequently by the Uigurs who successively occupied the country.

Perhaps on some future occasion M. Drouin will continue his researches and publish an illustrated monograph on the subject.

Part I., 1892, contains the following articles:—

1. SCHLUMBERGER (G.). On an unpublished Byzantine gold coin bearing the effigies of the Emperor Theophilus, of his wife Theodora, and of his three elder daughters, Thecla, Anna, and Anastasia.—This interesting solidus, the writer argues, must have been struck in the year A.D. 832, or early in 833. Sabatier enumerates four classes of coins of Theophilus, viz. (i.) coins of Theophilus alone; (ii.) coins of Theophilus with a Michael unknown to history, who is represented bearded; (iii.) coins of Theophilus with a Constantine, likewise unknown; and (iv.) coins of Theophilus with his young son, Michael III. The coin now first published adds a fifth class to the coins of this emperor.

2. FERRAY (E.). On a military treasure of bronze coins of the Roman emperors, Philip, jun., to Probus, found at Evreux. The hoard, which is a large one, comprises a certain number of varieties, and even of types, not described in the last edition of Cohen's work.

3. MARCHÉVILLE (M. DE). Did Louis X (Le Hutin) strike Gros Tournois?—The author, from a careful examination of the official documents, concludes that the issue of Gros Tournois was suspended in the latter part of the reign of Philip le Bel, and that it was not renewed during the short reign of his successor.

4. BLANCHET (J. A.). Coins of the Tauric Chersonesus and

of Moesia.—The writer describes some coins recently acquired by the Bibliothèque Nationale which are not catalogued either in Mionnet's work or in the catalogues of the British Museum or the Berlin Collections. In the list of the names of the governors of the province which occur on the coins of Marcianopolis and Nicopolis, M. Blanchet misinterprets the letters **ΥΠ** which regularly stand before the name of the Praeses. This is not an abbreviation of *ὑπὸ* but of *ὑπατικοῦ*.

5. PRINCE PIERRE DE SAXE-COBURG. Unpublished or little-known Greek coins of Phrygia and Caria.

The *Zeitschrift für Numismatik*, Band XVIII, Heft I., contains the following articles:—

1. HARTMANN (M.). Two unpublished silver coins of the Memluk Sultan Salamish.

2. FRAENKEL (M.). The coins of Pergamum with the portrait of Drusilla.—Eckhel had already doubted the existence of any coins of Caligula and his sister Drusilla of the Pergamene mint, and his suspicions are now proved to have been well founded. The coin in the Gotha cabinet said to read **ΠΕΡΓΑΜ** is found to have been altered by tooling, and the other specimen at Copenhagen, cited by Sestini, was wrongly read by him.

3. FIKENTSCHER (L.). Contributions to the study of the mediæval numismatics of Henneberg and Hessen.

4. SCHEUNER (R.). A groschen of the town of Görlitz.

5. SCHEUNER (R.). Some questions relating to the coinage of Silesia.

6. SCHEUNER (R.). On a find of Vandal pennies in the Oberlausitz.

7. SCHEUNER (R.). The coins of the town of Görlitz.

8. KULL (J. V.). Niederpolm a mint of Louis I, Count Palatine, 1464—1465.

Band XVIII, Heft 2, contains:—

1. NÜTZEL (H.). On the coins of the Beni-Rasul dynasty of Yemen, with historical notes.

2. FRIEDENSBURG (F.). On the numismatics of Silesia in the sixteenth century.

BARCLAY V. HEAD.

*Histoire Monétaire des Colonies Françaises*, par E. Zay (Paris, 1892).

This work is to be welcomed as the first comprehensive treatment of the subject. It is the result of a careful investigation of the original official documents preserved at Paris, at Pondichery, and elsewhere. The first part of M. Zay's book contains an excellent *précis historique* of French colonisation from the foundation of Quebec, in 1608, to the present day. No distinctive coinage was adopted for the colonies until the year 1670, when special coins were issued for use in the American settlements. From this time onwards the coins and jetons struck for the colonies are very numerous. In his description, M. Zay divides them into two classes—those which were struck in France, and those which were struck in the colonies themselves. Perhaps the most important and interesting portion of M. Zay's work is that which deals with Pondichery and the other French settlements in India. Few States have had more eventful careers. Their history is one constant alternation of success and failure in struggles with Dutch and English, and this varying fortune is reflected in the coinage. In addition to an original coinage of its own, characterized chiefly by the crown and the fleur-de-lis, the French East India Company, like the English, adapted existing native issues to its use. This was done by the addition of a crescent, both in the case of the gold pagodas of Madras and of the rupees struck by the Moghul Emperors, from Muhammad Shāh to Shāh 'Alam II. M. Zay's book is illustrated by nearly three hundred engravings; and it has, moreover, a very useful conspectus of contents.

E. J. RAPSON.

## MISCELLANEA.

A FIND OF SMALL ROMAN COPPER COINS which has come into my possession I think merits a short notice, firstly on account of its containing a few unpublished types, and secondly on account of the attribution of the coins of Eudocia, wife of the Emperor Arcadius.

The find consists of 703 small Roman copper coins. They were contained in a little vessel, which I possess, of hard Roman ware, with the common silvery-black glaze, and were found at Cologne in 1886. It is probable that the small hoard dates from the commencement of the fifth century A.D., for it consists chiefly of coins of Arcadius and Honorius, the sons of Theodosius the Great, and there are no later coins in it. The coins are mostly not much worn, except the few of the earlier part of the fourth century. A large number cannot exactly be assigned; these are mostly of either Arcadius or Honorius. In these coins the flan was too small for the die, and the name of the emperor has not appeared on the coin. The presence of one coin of Eudocia, the wife of Arcadius (Sabatier, vol. i., p. 111, No. 5), is interesting. Eckhel assigned all the coins attributed to this empress to Eudocia, the wife of Theodosius II.; but Sabatier, on the ground of general appearance, has already given this coin to Eudocia, the wife of Arcadius, and the presence of the coin in this find confirms Sabatier's attribution.

It is interesting to note that coins of Arcadius and Honorius are frequently struck at the same mints. This may be a compliment of the emperors to each other, analogous to the reverse legends, VICTORIA AVGG (= Augustorum), &c.

## CLASSIFICATION OF THE COINS.

CONSTANTINE THE GREAT TO VALENS (A.D. 323—378). 21 coins (word).

GRATIANUS (A.D. 375—383). 3 coins.

Cohen, 71<sup>1</sup> (1).

Cohen, 72 (2).

VALENTINIANUS II. (A.D. 383—392). 28 coins.

Cohen, 37 (1).

Cohen, 41 (1).

Cohen, 45 (16).

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<sup>1</sup> The references are to the first edition of Cohen.

Cohen, 57 (8).

Cohen, 58 (1).

One has the reverse illegible.

THEODOSIUS MAGNUS (A.D. 379—395). 87 coins.

Cohen, 39 (1).

Cohen, 40 (3).

Cohen, 46 (3).

Cohen, 47 (3).

Cohen, 49 (45).

Cohen, 52 (5).

Cohen, 59 (19).

Cohen, 61 (1).

Not in Cohen (6). Quinarius size.

*Obv.*—D.N. THEODOSIVS P·F·AVG. Diademed bust to right, with paludamentum.

*Rev.*—CONCORDIA AVG, or AVGGG. Large cross.

Not in Cohen (1). Small Æ.

*Obv.*—D.N. THEODOSIVS P·F·AVG. Bust facing helmeted, wearing cuirass, and holding spear and shield.

*Rev.*—? CONCORDIA AVGG. Rome seated facing, looking to left, with the right foot on the prow of a vessel, and holding sceptre and globe.

ÆLIA FLACCILLA, wife of Theodosius the Great (2).

Cohen, 6 (1).

Not in Cohen (1). Small Æ.

*Obv.*—AEL·FLACCILLA·AVG. Bust diademed to right; above, a hand holding a crown over the empress's head (worn).

*Rev.*—(SALVS) REIPVBLICÆ. Victory standing to right, engraving sacred monogram on a shield attached to a column or trunk of a tree.

MAGNUS MAXIMUS (in Gaul, Britain, and Spain, A.D. 383—388).

1 coin.

Cohen, 15.

EUGENIUS (A.D. 392—394). 1 coin.

Cohen, 9.

HONORIUS (A.D. 395—423). 54 coins.

Cohen, 46 (1).

Cohen, 50 (3).

Cohen, 52 (12).

Cohen, 54 (6). P not visible in two specimens.

Cohen, 55 (12).

Cohen, 56 (8). In field on reverse, OF·C, OF·E, OF·T.

Cohen, 57 (5).

Not in Cohen (10). Quinarius size.

*Obv.*—D·N·HONORIVS P·F·AVG. Diademed bust with paludamentum to right.

*Rev.*—CONCORDIA·AVG, or AVGGG. A large cross.

Not in Cohen (1). Quinarius size.

*Obv.*—Similar.

*Rev.*—Legend illegible. Within a wreath (VOTIS MVLTTIS type).

Not in Cohen (1). Quinarius size.

*Obv.*—Similar.

*Rev.*—? (VICTOR)IA AVG. A trophy.

ARCADIUS (A.D. 395—408). 122 coins (8 reverse types could not be made out).

Sabatier, No. 31 (1).

Sabatier, No. 32 (23).

Sabatier, No. 34 (1).

Sabatier, No. 38 (10).

Sabatier, No. 41 (50).

Sabatier, No. 43 (8).

Sabatier, No. 47 (7).

Sabatier, No. 48 (11).

Not in Sabatier : (1). Quinarius size.

*Obv.*—D·N·ARCADIVS P·F·AVG. Diademed bust to right, with paludamentum.

*Rev.*—VIC(TORIA AVG). Two Victories, each holding a wreath and a palm-branch.

Not in Sabatier (12). Small Æ.

*Obv.*—Similar.



*Rev.*—**VIRTVS EXERCITI.** Arcadius standing facing, looking to right, in military costume, holding spear in right hand, and leaning on shield with his left hand. A Victory to left, holding palm-branch, crowns him.

**EUDOCIA**, wife of Arcadius (1).

Sabatier, No. 5, but over head on obverse is a hand holding a crown.

**UNCERTAIN COINS** (mostly of Arcadius and Honorius). 383 coins.  
F. P. WEBER.

**BADGE OF THE GUILD OF SILK, WOOLLEN, CLOTHWORKERS, AND MERCERS AT MIDDLEBURG.**—As early as the fourteenth century there were established in the cities of the United Provinces of Holland a number of guilds, which had for their object the protection and regulation of the various trades and arts. The number of these guilds considerably increased during the sixteenth, seventeenth and eighteenth centuries, so that there was scarcely a town in Holland where several did not exist. The badge, of which the description is now given, belonged to the Guild of Silk, Woollen, Clothworkers, and Mercers of the City of Middleburg. It is in the British Museum, to which institution it was presented by Sir John Evans, K.C.B., President of the Numismatic Society.

*Obv.*—In a room or shop is seen a man standing facing, and measuring out cloth from a large roll before him, placed on a counter; in the foreground, on the left and right, are a man and a woman, evidently intended to represent two customers; in the background, hanging against a wall, are various articles of clothing, viz., a boot, a glove, a hat, a string of yarn, &c.

*Rev.*—In the centre, on a table or counter, is laid a large folded piece of cloth, one end of which is turned over; above it is a cap and over this a crown; on the left are a pair of snuffers, a string of yarn, and a small box with drawers; on the right a pair of spectacles, of the kind now commonly called *pince-nez*, a comb, a bundle of twelve hanks of cotton tied together; and below a broom, and what appears to

be a carding comb: the counter on which the cloth is placed is inscribed with the number 44. The badge is of copper, and measures 1.5 in.

Though rarely to be met with in this country, these badges appear to be somewhat common in Holland, very large numbers having been issued during the seventeenth and eighteenth centuries. Those of the sixteenth century are, however, somewhat scarce. Herr Jacob Dirks, in his work entitled *De Noord-nederlandsche Gildepennige*, figures no less than 774 examples of these badges of various forms and sizes. They all bear representations of objects in some way connected with the nature of the guild by which they were issued. One of these badges was given to each member of the guild upon his being a member, and on it was placed a number corresponding with that placed to his name on the roll of the society. In Amsterdam there were no less than 107 guilds, and at Middleburg the number was also very considerable. The special interest attached to the piece above described is that it appears to be of an earlier date than any of those of similar type described by Herr Dirks. The earliest figured by him of this type is dated 1656, and the figures represented on it are dressed in the habit such as was worn in this country at the beginning of the reign of Charles II. The costumes of the three figures on the above piece are certainly of an earlier date, and cannot well be later than about 1580-1600, to which date, therefore, it should be assigned. The badge is cast, and its workmanship is somewhat rough, but it is thoroughly characteristic of Dutch medal work of the end of the sixteenth century. The reason for assigning this particular specimen to the city of Middleburg is that on several pieces of similar type figured by Herr Dirks is to be seen a castle, which was the particular symbol or badge of that city. Besides that, this type appears to be peculiar to Middleburg. In referring to the history of the Guild of Silk, Woollen, Clothworkers and Mercers, Herr Dirks says that its earliest ordinances date back as far as 1480. These show that even at that time the woollen and silk trade formed a considerable staple of commerce at Middleburg, and that the city was frequented by foreign merchants, since those from England and Scotland were only allowed to stand in the market two days in the week for the purpose of disposing of their goods.

H. A. GRUEBER.

*Coins of Nāṣir-ed-din struck at Shooster and Herāt.*

Looking through a small collection, in my possession, of Persian silver coins issued by Nāṣir-ed-din prior to the suppression of the provincial coinage, I noticed the names of two mints which appear not only to be unpublished, but to have a further interest, the former (Shooster), as being a mint altogether new so far as the coinage of the Kájárs and the Zands is concerned; and the latter (Herāt), as having been struck at a city which had passed out of the hands of the rulers of Persia for more than a hundred years. The inscriptions on these coins read as follows:—

(1) *Obv.*—السلطان ناصر الدين شاه قاجار

*Rev.*—ضرب دار المومنين شوستر ۱۲۷۱

(2) *Obv.*—Same.

*Rev.*—ضرب دار النصره هرات

Shooster (شوستر) was used as a mint by the Mongols of Persia, and also by the Safavis. It formed the capital of a district, and is still a place of some importance.

Herat (هرات) has been a common mint with the Durránís and their successors the Barakzais of Afghanistan, since the time of Ahmad Shah, hence it is a little remarkable to find a coin bearing this mint name struck by the Kájár Nāṣir-ed-din. It is unfortunate there is no date upon the coin, but I have little doubt it was struck in 1272 (1855–56 A.D.), when the Persians laid siege to and eventually captured Herāt in violation of a treaty, concluded in 1853, between Great Britain and Persia, which provided for its non-attack by the latter. This led to a war, in which the Persians were easily defeated; and on peace being concluded one of the chief terms of the treaty was that the Sháh should renounce all claims upon Herāt, whether for a sovereignty or for a tribute. Since this date (1857 A.D.) Herāt has remained in the possession of the rulers of Afghanistan. The mint epithet دار النصره, “the place of victory,” shows the object for which the coin was issued.

J. M. C. JOHNSTON.

## VIII.

### ON SOME UNPUBLISHED OR RARE GREEK COINS.

(See Plates XV., XVI.)

It is a kind of duty of those who possess objects of archaeological interest to make them known. I therefore venture to place before the Numismatic Society a few of the unedited or rare coins in my collection.

I begin with one of the well-known class of archaic coins which Mr. Head (*Hist. Num.* p. 73), together with other numismatists, attributes to *Velia*, in Magna Græcia.

1. *Alalia*(?). *Æ*<sup>24</sup>. 58 grs.

*Obv.*—Forepart of lion in strong relief, r., devouring prey; *A* between head and foreleg.

*Rev.*—Incuse square without distinct partition. [Pl. XV. 1.]

The square incuse, which no other towns of Magna Græcia possess, has been explained as an imitation of the practice of the mother country by these Phokæan colonists; but what is the meaning of the letter *A*, which has not been found on any other specimen of this class of coins? Herodotus states (I. 165 & 166) that the Phokæans, after leaving their home, settled first, on the misinterpreted advice of an oracle, in the island of Corsica (or *Kúpruv*), and there founded *Alakia* (or *Aleria*, of others), from which, however, they were expelled after twenty

years of residence; that they then went to Rhegium, and thence to the real *Kúpvov*, indicated by the oracle, and there founded *Velia*. From this passage in Herodotus I am inclined to suggest that this coin with A was struck at *Alalia*, in Corsica, the temporary settlement of the Phokæans.

The next two coins are a tetradrachm and a didrachm of *Himera*; the former is a modification of the famous Pelops coin, in the cabinet of the Prince of Waldeck, published by Dr. Imhoof Blumer in *Mon. Gr.*, p. 21, No. 32, Pl. B, No. 3.

2. *Himera*. *Æs*. 264·8 grs.

*Obv.*—ΑἸΕΜΙ, a most dignified figure of the nymph Himera standing, facing, with the head turned to r. She wears a chiton with short sleeves, and a large peplos which falls in ample and graceful, though somewhat stiff, folds from her right arm by which she holds it up, and also from her left, which is raised as if in admiration or adoration.

*Rev.*—ΠΕΛΟΥ. Slow chariot driven right by male driver who probably represents Pelops. In ex., palm-branch with bunch of dates to r. [Pl. XV. 2.]

It is well known that Pelops was the restorer of the Olympian Games, and the reverse may, as Mr. Head suggests (*Hist. Num.*, p. 131), refer to the victory gained by Ergoteles of Himera, an exile from Knossos, in Crete. Pindar mentions in his 12th Olympian Ode that this Ergoteles won the δόλιχος in the 77th Olympiad (472 B.C.). This date well agrees with the style of art on our coin. The same Ergoteles was afterwards again victor in another Olympian and in two Nemean contests.

3. *Himera*.  $\mathcal{R}^5$ . 128.6 grs.

*Obv.*—**IMEPAION**. Naked horseman sitting sideways on a horse cantering to l.; he holds reins in right, whip in left, which rests on the back of the horse. Dotted circle.

*Rev.*—Nymph or Tyche of Himera stands facing with head to l., wears chiton with short sleeves and peplos, the ends of which fall over the right arm; the left arm is bent at the elbow, hands and fingers stiffly stretched out. In right field erect caduceus with fillet, and along the margin **ΣΟΤΗΡ**. [Pl. XV. 3.]

This coin is similar to that of *Brit. Mus. Cat.*, p. 79, No. 35, and Head *H. N.*, p. 131, but the position of the legend on the obverse is different, and on the reverse we have the word **ΣΟΤΗΡ** instead of **IATON**. As far as I am aware it is unpublished.

The masculine word **ΣΟΤΗΡ** in juxtaposition with a female deity is rare, and I had been inclined to bring it into connection with the caduceus in the field, as the symbol of Hermes, but Dr. Imhoof reminds me that there are other examples on coins of male epithets applied to female deities. Thus we see on a copper coin of Agri-gentum **ΒΩΚΙΟΚ** in juxtaposition with the head of Persephone.

Amongst my coins of Thrace I find two which seem to be new.

4. *Ænus*.  $\mathcal{R}^6$ . 252 grs.

*Obv.*—Archaic head of Hermes in close-fitting petasus to r.

*Rev.*—**ΙΝΙΑ**. Goat standing r.; in right field, head of doe.

I have not seen the retrograde inscription on the tetra-drachms of this type.

5. *Ænus*.  $\text{Æ}^4$ . 57.5 grs.

*Obv.*—Bare head of Hermes with curled hair r.; caduceus over shoulder. Closely dotted border.

*Rev.*— $\text{ΑΙΝΙΩΝ}$ . Asklepios half draped, standing facing with head turned to l.; he leans on the long serpent staff under the right axilla. Similar border. [Pl. XV. 4.]

6. *Thracie Chersónesus*.  $\text{AR}^4$ . 259.7 grs.

*Obv.*—Lion moving r., head with open jaws turned backwards; left foreleg raised.

*Rev.*—Archaic head of Pallas in close-fitting crested helmet l. The whole in incuse square. [Pl. XV. 5.]

A similar coin is in the Berlin Museum (see Cat. I., p. 249, 3, Taf. VI. 61), but on a rather larger *flan*. Some portions which are off the coin on the Berlin specimen are present on mine, and *vice versa*, so that the two coins supplement one another.

The two next coins are specimens of those of the kings of Pæonia.

7. Tetradrachm of Lykkeios, King of Pæonia.  $\text{AR}^4$ . 207 grs.

*Obv.*—Beardless male head with massive features and thick neck to r. Border of dots.

*Rev.*— $\text{ΑΥΚΚ ΕΙΟΥ}$ . Herakles naked to l., contending with lion; behind him bow and quiver with strap. [Pl. XV. 6.]

8. Tetradrachm of Patraos.  $\text{AR}^4$ . 200.7 grs.

*Obv.*—Beardless male head to r. bound with tænia, otherwise similar to No. 7.

*Rev.*— $\text{ΠΑΤΡΑΟΥ}$ . Usual type of the armed rider on prancing horse spearing prostrate enemy who defends himself with his shield. [Pl. XV. 7.]







The heads on both coins are rather unusual, and represent the same hero, although he wears a *tænia* on the coin of Patraos, and is bare on that of Lykkeios. Dr. Imhoof Blumer, in his *Mon. Gr.*, Pl. C., No. 9, has published a Patraos without *tænia*, identical almost with the head No. 7. The similarity between Imhoof's coin and the two before us is so great, that it shows that Patraos in the beginning of his reign retained the obverse of his father's coinage.

While the usual tetradrachms of Lykkeios have a laureate head of Apollo with long hair, and most of those of Patraos a laureate head with short hair, these coins (Nos. 7 and 8) have massive non-laureate heads with large and hard features and very thick necks; they can scarcely be intended for Apollo, but, as Imhoof suggests, probably either for Herakles, or the eponymous hero Paion, son of Ares, or for Ares himself (*Mon. Gr.*, p. 59).

I now come to a remarkable group of archaic coins with horses facing.

9.  $\text{AR}^{\text{by}} \text{?}$ . 258.8 grs. (Tetradrachm.)

*Obv.*—Quadriga with horses facing. The heads of the two middle horses turned inwards, those of the outer horses turned outwards; the driver seems to hold a sceptre.

*Rev.*—Incuse square with four deep triangular spaces separated by four level triangular spaces. [Pl. XV. 8.]

10.  $\text{AR}^{\text{st}}$ . 86.3 grs. (Octobol.)

*Obv.*—Rider with horse facing leading another without rider, likewise facing; the whole on a round shield.

*Rev.*—Rough incuse square, diagonally divided into four parts, three deep, one flat. [Pl. XV. 9.]

11.  $\mathcal{R}^2$ . 43.2 grs. (Tetrobol.)

*Obv.*—Rider facing with legs almost at right angles from body of rider and horse. Horse's head to r.

*Rev.*—Incuse square, diagonally divided into four parts. [Pl. XV. 10.]

12.  $\mathcal{R}^6$ . 242.1 grs. (Tetradrachm.)

*Obv.*—Diademed beardless head to l. (Apollo?), with archaic curls over forehead, and bunch of long hair on the back of the head; neck rather thick.

*Rev.*—Quadriga facing; the heads of the middle horses turned inwards, those of the outer horses outward, as on obverse of No. 9. The whole in shallow incuse square. [Pl. XV. 11.]

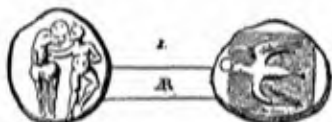
I venture to suggest that these four coins (9 to 12) belong to the same place; the three first being the tetradrachm, octobol, and tetrobol of the first early archaic issue: the fourth (No. 12) being the tetradrachm of the later archaic period. The striking likeness between the obverse of No. 9 and the reverse of No. 12 justifies, I think, this inference. The whole group shows a remarkable and very bold attempt to grapple with one of the most difficult subjects of archaic art, viz., the representation of the horse from the front.

A coin similar to No. 10, in rather better condition, exists in the British Museum, and has been described by Mr. Wroth in the *Num. Chron.*, vol. x., 1890, p. 328, No. 31, Pl. XIX. 20; and one with the type of 11 is in the Cabinet de France, published by E. Muret in *Rev. Num.* 1883, p. 66, No. 6, Pl. II. 6. As far as we can judge from the plate the *flan* of the Paris coin is larger, and the position of the rider more natural, and the reverse of the Paris coin shows only a rough incuse without diagonal partition. Mr. Wroth is inclined to assign these two coins to Eubœa;

but I am more in favour of the Chalcidian region of Macedonia, where the same divisions of the Euboic standard of weight prevailed in archaic times; and there are some points in favour of Olynthus, as suggested already by Mr. Head (*Num. Chron.* vol. x. 1890, p. 328). Soon after I had acquired the first of these coins, the tetrobol (No. 11), Mr. J. P. Six directed my attention to an uncertain coin in Mionnet's Plates (Pl. LI. 1) from the Cabinet Allier.

*Obv.*—Horse standing facing with man at its side, likewise facing.

*Rev.*—Bird (eagle ?) flying l., in shallow incuse square.



The workmanship of the horse and man corresponds to that of Nos. 10 and 11, and the bird (eagle ?) on the reverse calls to mind the eagle on the somewhat later coins of Olynthus (Head, *H. N.*, p. 185). The tetradrachm No. 12 seems to strengthen the attribution to Olynthus, for the head of Apollo was in later times the constant obverse type of the coins of the Chalcidian league struck at Olynthus. The obverse, therefore, allies it to Olynthus, the reverse to Nos. 9, 10, and 11, by their obverses, while the eagle on the reverse of Mionnet's coin points likewise to Olynthus.

18. *Eubœa*. *AR*<sup>6</sup>. 182·6 grs. Didrachm of Æginetic weight.

*Obv.*—Head of nymph Eubœa to r., hair rolled, wearing large round earrings.

*Rev.*—ΓΥΡ (EYB). Ox recumbent to r.; bunch of grapes above: all in shallow incuse square. [Pl. XV. 12.]

The head on this coin is similar to that on the didrachm in the Paris Museum, published by Imhoof in the *Mon. Gr.*, p. 223, No. 273, and *Griech. Münz.*, p. 11, Tafel I., No. 19, and still more so to that on the tetradrachm published by Imhoof in *Gr. Münz.*, p. 12, Tafel I., No. 20, and to that on the tetradrachm in the catalogue of the Photiades Collection, Pl. III., No. 452.

This is the second Eubœan coin published of Æginetic weight; it belongs, therefore, as Imhoof suggests, to the short period when the Eubœans had, under Peloponnesian influence, temporarily emancipated themselves from Athens (411 B.C.).

My coin is somewhat different from that in the Paris Museum; the latter has the head of the nymph with the legend in the incuse; mine has the ox with legend in the incuse and the head of the nymph on the obverse, and has, besides, the Euboic symbol of the bunch of grapes. The Y is the only letter which is complete; parts of the E and B are broken off, or had been injured on the die.

I next venture a few remarks on some of my coins of Elis.

14. *Elis.* *R<sup>obv</sup>* 7. 177·2 grs.

*Obv.*—Eagle flying to r.; he holds in his beak a serpent which twines round his body. There are three countermarks, two of which contain a bear, the third probably a bird's head.

*Rev.*—F A. Nike clad in long chiton, running l.; she holds in extended right, wreath; in left, her chlamys, which is fastened round her waist; all in incuse square.

This coin is almost identical with that in the *Brit. Mus. Cat.*, p. 59, 13, Pl. X. 13, with a modification in the position of the letters on the reverse. My reason for publishing it is the type of the bear in the countermarks, which seems to show that it was stamped by Mantinea, the earliest coins of which bore the type of the bear in reference to the myth of Kallisto, whom Hera transformed into a bear. As Mantinea assumed the acorns instead of the bear about the middle of the fifth century, we may perhaps infer that this coin of Elis was struck and countermarked before this change.

15. *Elis*. *AR*<sup>1</sup>. 171·9 grs.

*Obv.*—Eagle flying l., tearing hare which he holds in his talons.

*Rev.*—**F A**. Nike seated l., holding *tænia* with both hands; all in incuse square. [Pl. XV. 18.]

So far as I know, this graceful reverse of Nike, with a *tænia* for the victor, has not been published before.

16. *Elis*. *AR*<sup>2</sup>. 182·9 grs.

*Obv.*—Eagle standing on prey to l., flapping wings. In left field symbol: eagle holding lizard in talons and beak. Countermark: a lion's head.

*Rev.*—**FAAEION**. Nike seated on cippus to r., holding in lowered right hand wreath, or branch of olive, which hangs down over the cippus; the left hand is raised towards her bent head. The whole attitude is that of grief or shame. All in shallow incuse square. [Pl. XV. 14.]

This remarkable coin has been published by Dr. Imhoof Blumer in describing the Cabinet of the Stift of St. Florian, and has been reproduced in Professor Gardner's paper on the coins of Elis (*Num. Chron.*, vol. ix., 1889, Pl. XI. 7).

The great rarity of the coin, this being only the second one known, would, perhaps, be sufficient excuse for bringing it forward again; but my principal reason is to direct attention to the mourning position of the Nike, in the hope that numismatists or historians may find a cause for it. A mourning Nike is elsewhere unknown; Mr. Murray, of the British Museum, at all events, has not met with one. Whether the type has reference to a sad occurrence in the history of Elis, or in that of the Olympian Games at about the middle of the fifth century, we cannot say.

Another point of interest is the symbol on the obverse, viz., the eagle seizing a lizard. This symbol may have reference to the myth mentioned by Professor Gardner (*l. c.*, p. 130), that a giant named Saurus infested the crags on the way from Arcadia to Olympia, and that Herakles, the founder of the Olympian Games, destroyed this *Σαῦρος* (lizard); or simply to the destruction of the giants (lizards) by Zeus (eagle).

17. *Elis.*  $\text{AR}^{\text{S}}$   $\text{br}^{\text{?}}$ ; 173 grs.

*Obv.*—The same as No. 16, with a countermark partly destroyed by oxidation, but probably likewise a lion's head.

*Rev.*—A (☿). Nike sitting on cippus to l., holding in right sceptre; left resting on cippus.

I do not remember having seen this reverse described. Perhaps the object in the right hand may be equivalent to an umpire's staff, held by Nike as judge in the Olympian contests.

18. *Elis.*  $\text{AR}^{\text{S}}$ . 41.4 grs.

*Obv.*—Head of eagle to l., fig-leaf below.

*Rev.*—F A. Winged thunderbolt, surrounded by olive wreath. [Pl. XV. 15.]

This is the half-drachm of the series which is headed by the beautiful didrachm with the large eagle's head and leaf, with legend beneath. I publish this coin because it shows more distinctly than any other coins I have seen that the leaf belongs to the fig-tree.

19. *Elis.*  $\text{AR}^{\text{st}}$ . 184.5 grs.

*Obv.*—Eagle's head and neck to r.; in front of neck a large **F**, deeply incused; the whole on the convex side of a shield.

*Rev.*—Wingless thunderbolt on the concave surface of a shield, the handles of which are visible. [Pl. XV. 16.]

The eagle's head and neck on this, I think, unpublished and perhaps unique coin, is of wonderful power and beauty, scarcely second to that of the preceding series with the large head without neck.

It appears to me to be the didrachm of the series to which the drachm and obol belong, which are represented in the *Brit. Mus. Cat.* on Pl. XII. 4 and 7, and in Gardner's article on Pl. XIII. 3 and 6, as both heads and reverses are similar.

20. *Elis.*  $\text{AR}^{\text{r}}$ . 187.5 grs.

*Obv.*—**F A**. Head of Hera r., adorned with broad stephanos.

*Rev.*—Eagle with open wings standing r., looking backwards; above head the letters **A I**; the whole in olive wreath. [Pl. XVI. 1.]

This coin is somewhat similar to that of Gardner's Pl. XIV., Period VI. or VII. 2A, but the treatment of the eagle is more powerful and the letters on the reverse **A I** are new; they seem to belong to a magistrate, not to



an artist, although a numismatic friend sees  $\Delta A I$ , while the  $\Delta$  is not visible to myself.

21. *Elis.*  $R^a$ . 181.6 grs.

*Obv.*— $F|A|$ . Head of Hera r., wearing broad stephanos with two palmets, and earrings with pendants.

*Rev.*—Eagle with open wings standing r., surrounded by olive wreath. [Pl. XVI. 2.]

The eagle is less powerful than on No. 20, and differs from this as well as from the coins in the British Museum and in Gardner's article by looking to the front.

22. *Elis.*  $R^1$ . 6.9 grs.

*Obv.*—Head of eagle r.

*Rev.*— $FA^A$  in incuse square. [Pl. XVI. 3.]

This hemiobol has the same obverse as the coin with  $A$  alone on the reverse, published by Dr. Imhoof in *Griech. Münzen*, p. 8, Taf. I. 15. A similar coin with  $A$  alone has been published by Professor Salinas under Agrigentum as a unique piece from the collection of Baron Pennisi of Azi Reale, where I have seen it myself. Dr. Imhoof's attribution to Elis is placed beyond doubt by the present coin.

It seems somewhat curious, and looks unnecessary, that  $FA$  in small letters should be added to the larger  $A$ , if both the  $A$  and the  $FA$  stand for Elis ( $\Lambda E I O N$  and  $FA-\Lambda E I O N$ ), and the thought has occurred to me that possibly the  $A$  may have another meaning; for instance, it may stand as the initial of a magistrate's name, or as a sign of value; but Dr. Imhoof reminds me that a similar usage occurs in other places of the Peloponnesus, as at Mantinea,  $\text{MAN}$  (Head, *H. N.* p. 376), at Parrhasia,  $\pi\text{A}\pi$  (Imhoof,





*Mon. Gr.* p. 204), and Zacynthus,  $\overline{\text{I}}$  on a hemiobol in my collection.

Before leaving the Peninsula of Greece, I will communicate an interesting small silver coin which still wants attribution and is unpublished. I bought it in 1885 at Megalopolis, not from a regular dealer, but from a countryman who offered it to me together with some coins of Megalopolis. This renders it probable that it had been found near that place.

23. (?)  $\overline{\text{R}}$ <sup>13</sup>. 15.4 grs.

*Obv.*—Head and neck of Pallas facing, in crested helmet.

*Rev.*— $\text{OAP}\Sigma\text{I}$ . Male figure (probably a Hero) sitting r., holding in right hand a sceptre(?), in left a short sword in sheath with strap attached to it; he is bearded, and his *causia* hangs on the back of his neck. [Pl. XVI. 4.]

One might be inclined to think that the letter  $\text{Y}$  was wanting between the  $\text{P}$  and  $\Sigma$ , so that the legend would be  $\text{OAPY}\Sigma\text{I}$ ; but the style is scarcely like that of Odrysus, and it was, as mentioned above, probably found near Megalopolis. Besides, the  $\text{P}$  is not perfectly formed, and might possibly be another letter. By its weight it may be either an Æginetic obol or an Eubœan tri-hemiobol.

I will next discuss a few coins of the Island of Crete, on which so much light has been shed by the paper of Mr. W. Wroth in the *Num. Chron.* vol. iv. 1884, pp. 1—58, and in his *Catalogue of Greek Coins* in the British Museum; "Crete and the Ægean Islands," 1886; and in the excellent monograph, *Numismatique de la Crète ancienne*, 1890, by J. N. Svoronos, the present Director of the Numismatic Museum at Athens.

24. *Chersonesus.*  $\mathcal{R}^s$ . 169.5 grs.

*Obv.*—Head of Artemis Britomartis r., wearing earring and necklace; she is laureate, and her hair is tied up in a knot behind. Plain border.

*Rev.*— $\chi\epsilon\rho\epsilon\omicron\alpha\epsilon\iota\omega\mathfrak{N}$  in left field, from above downwards. Herakles to l. in the act of striking with his club in the right, while he holds in left bow and lion's skin.

Both obverse and reverse are, as Mr. Head states (*H. N.* p. 388), close copies of a stater of Stymphalus in Arcadia (Head, *l. c.* fig. 243).

This coin has been published by Svoronos in the book just mentioned, p. 507, Planche III. 23. It is the only known stater of this type of fine style, the majority being of barbarous work. It was formerly in the cabinet of Mitsotakis, and Mr. Hoffmann, through whom I have acquired it, informs me that it was found together with the Phæstus No. 28 in the temple of Zeus Creticus, and with other antiquities published by Mr. Halbherr.

25. *Gortyna.*  $\mathcal{R}^{31}$ . 82 grs.

*Obv.*—Bull recumbent to l., head turned back.

*Rev.*— $\mathcal{A}\mathcal{M}\mathfrak{Z}\mathcal{A}\mathcal{C}\mathcal{O}\mathcal{T}\mathcal{M}\mathcal{O}\mathcal{M}\mathcal{V}\mathcal{T}\mathcal{P}\mathcal{O}\mathcal{A}$  around a linear square which contains a lion's scalp facing; the whole in flat incuse square. [Pl. XVI. 5.]

A somewhat similar coin exists in the British Museum, *Cat. Brit. Mus.* p. 37, No. 1, Pl. IX. 1; but the bull is to right and has the legend  $\mathcal{N}\mathcal{V}\mathcal{T}\mathfrak{q}\diamond\mathcal{A}$  on the obverse, while my coin has none on the obverse but a complete one on the reverse. The animal on the obverse looks rather peculiar, the legs are thinner and the head is smaller than they usually are in bulls, and from a flaw in the die the horns look almost like stag's horns.

The reverse of this coin is very similar to those on the oldest coins of Phæstus, so as to suggest that the same engraver may have been employed by the two closely-allied towns.

Mr. Svoronos gives two didrachms of Gortyna with a similar inscription to that on this drachm (*l. c.* p. 158, 1 and 2).

26. Alliance of *Hyrtacus* and *Lissus*. *N<sup>o</sup>*. 13·3 grs.

*Obv.*—Pigeon flying to l.

*Rev.*—Pigeon flying to l. [Pl. XVI. 6.]

27.—*N<sup>o</sup>*. 6·5 grs.

*Obv.*—Pigeon flying to r.

*Rev.*—Pigeon flying to l., incuse. [Pl. XVI. 7.]

No. 26 has been published by Svoronos in his *Mono-graph*, p. 198, 12, Table XVIII. 15. The reason for my reproducing it here is for the sake of easier comparison with No. 27, which is unpublished, and which I am inclined to regard as the half of the former. The incuse type does not, as far as I know, occur on other coins of Crete, and calls to mind the custom on the archaic coins of Magna Græcia.

These coins have many points of resemblance with those published by the late Admiral Spratt, in *Num. Chron.* vol. vii. 1887, p. 309; and No. 26 is almost identical in appearance and style with the little gold coin published by Mr. W. Wroth in *Num. Chron.*, vol. viii. 1888, p. 13, Pl. I. 13, with the exception that the latter coin has on the obverse the letters **ΑΔ**, and on the reverse **ΑΛΕΞΑΝΔΡΟΥ**.

28. *Phæstus*.  $\mathcal{A}^7$ . 178.0 grs.

*Obv.*—Herakles, l., strikes with club held in right at Hydra rearing before him, and seizes with left, which is covered with lion's skin, the nearest head of the monster; at his feet, crab.

*Rev.*— $\text{NOIT} \geq \text{IA}\Phi$ . Bull butting r. [Pl. XVI. 8.]

This coin is similar to that published by Svoronos *l. c.* Table XXIV. 21, but the retrograde legend on the present coin is unpublished.

This coin was found with the Chersonesus stater (No. 24), of this paper, in the Temple of Zeus Creticus, together with the antiquities published by Halbherr.

29. *Phæstus*.  $\mathcal{A}^5$ . 85.8 grs.


*Obv.*—Beardless head to r. crowned with corn-wreath and reed-grass, without earrings and collar.

*Rev.*— $\Phi \text{AI}$ . Head and neck of bull r., in concave field. [Pl. XVI. 9.]

No coin like this, with the legend  $\Phi \text{AI}$ , is published in the *Cat. Brit. Mus.*, or in Svoronos (*l. c.*), but anepigraphous coins very similar in type, size, and weight, are published under Gortyna by Dr. Imhoof, in *Mon. Gr.*, p. 216, 25, in *Cat. Brit. Mus.* p. 41, 38, Pl. XI. 2, and in Svoronos, *l. c.*, p. 169, 25, Table XV. 12, only that earrings and collar are mentioned, which on my coin, which is well preserved, are absent. It would be rash on my part to suggest that these anepigraphous coins belong likewise to Phæstus, for the types of Phæstus are often very much like those of Gortyna, and sometimes differ only in the legend, as already alluded to under the head of the archaic drachm of Gortyna (No. 25). Both towns were at an early period of their history in close alliance, until

disputes arose which led to war and to the destruction of the independence of Phæstus.

30. Uncertain coin of Crete.  $\text{AR}^3$ . 75 grs.

*Obv.*—  $\Upsilon$ . Head and neck of bull to l.

*Rev.*—Trident in incuse square. [Pl. XVI. 10.]

Mr. Svoronos, who has published this hitherto apparently unique coin in the *Ephemeris Archaeologike*, 1890, Pl. 8, No. 1; p. 170, reads  $\Theta\Psi$ ; but he is unable to attribute it to any town. Possibly it belongs to a new town.

I next place before my readers two archaic coins, probably of *Delos*, with a Lyre and the letter  $\Delta$  on the obverse, and a quadripartite incuse on the reverse.

31. *Delos*.  $\text{AR}^{4\text{ by }3}$ . 125.6 grs.

*Obv.*— $\Delta$  above lyre with seven strings.

*Rev.*—Square incuse, roughly divided into eight triangular partitions, four deep and four raised.  
[Pl. XVI. 11.]

32. *Delos*.  $\text{AR}^{5\text{ by }4}$ . 122.6 grs.

*Obv.*— $\Delta$ . Lyre with seven strings.

*Rev.*—Square incuse, divided by broad bands into four smaller squares. [Pl. XVI. 12.]

These two coins—didrachms of Euboic weight—I venture to attribute to the Island of *Delos*. Hitherto no archaic coins have been given to *Delos*, unless it be the stater usually mentioned under *Argos*, a didrachm of Æginetic weight with two dolphins in opposite direction on the obverse, and a square incuse on the reverse (Head, *H. N.* p. 366).

The style of these two Lyre staters suggests the sixth



or the beginning of the fifth century; and this is quite in accordance with historical probability, for, from the defeat of the Persians (or after 479 B.C.) Delos was subject to Athens, and, therefore, probably struck no coins. But before the Persian wars it was free, and a place of such importance that it must, one would think, have had coins. The Lyre is exactly the type we should expect as the symbol of Apollo, and it is actually the reverse type of the later coins. The number of archaic coins of this type seems to be small; I will therefore add a list of those known to me which I owe principally to my friend, Dr. Imhoof Blumer.

(a.)  $\mathcal{R}^4$ . 126 grs.

*Obv.*—Lyre with seven strings.

*Rev.*—Incuse square, indistinctly quadripartite.

Brit. Mus., B. V. Head; *Guide to the Coins of the Ancients*, p. 6, No. 22, Pl. II. No. 22, 1881; at that time attributed to Colophon.

(b.)  $\mathcal{R}^4$ . 121 grs.

*Obv.*—Lyre with three (?) strings.

*Rev.*—Quadripartite incuse square.

Dr. Imhoof Blumer's collection.

(c.)  $\mathcal{R}^4$ . 120 grs.

*Obv.*—Lyre with four strings.

*Rev.*—Quadripartite incuse square.

Sir E. H. Bunbury's collection.

(d.)  $\mathcal{R}^4$ . 182.5 grs.

*Obv.*—Lyre with seven strings, above flower (?), between two small dolphins.

*Rev.*—Incuse square.

Paris collection.

(e.)  $\text{AR}^5$ . 116·1 grs.

*Obv.*—Lyre with five strings.

*Rev.*—Square with four triangular incuses ✱.  
Vienna collection.

(f.)  $\text{AR}$ . 84·8 grs.

*Obv.*—Lyre with six strings.

*Rev.*—Incuse square.  
Dr. Imhoof's collection.

(g.)  $\text{AR}^1$ . 8·6 grs.

*Obv.*—Lyre with four (?) strings.

*Rev.*—Incuse square.  
Munich collection.

(h.)  $\text{AR}^1$ . 8 grs.

*Obv.*—Lyre with three strings.

*Rev.*—Incuse square, quadripartite.  
Mr. J. P. Six.

(i.)  $\text{AR}^1$ . 5·1 grs.

*Obv.*—Lyre with three strings.

*Rev.*—Incuse, with four depressed triangular spaces.  
Dr. Imhoof's collection.

These nine coins are uninscribed, while we recognize on my two coins the letter  $\Delta$ . On neither of the two is the letter perfect, but on one the lower portion of the letter is distinct, on the other, the upper, a portion of the base seemingly being broken off. Thus one supplements the other.

I now turn to a few coins of Asia Minor.

33. Assus, in Mysia.  $\text{AR}^3$ . 47·5 grs.

*Obv.*—Head of Pallas in close-fitting helmet l.

*Rev.*— $\text{A} \leq \leq \text{O O N}$ . Head of lion with open jaws l., in incuse square. [Pl. XVI. 18.]

This, so far as I know, unique coin has the peculiar inscription of **ΑΣΣΟΟΝ** instead of **ΑΣΣΙΟΝ**. As the die is otherwise carefully executed, I rather hesitate to suggest that the **Ο** is a blunder of the engraver, but I am unable to offer another explanation. The lion's head must be regarded as a symbol of Apollo, I should think, in the same way as the griffin on the copper coins of this town.

84. Alliance of Smyrna and Troas. *Æ*<sup>84</sup>.

*Obv.*— . . . **ΑΝΤ ΓΟΡΔΙΑΝΟΣ**. Laureate bust of Gordianus Pius r., in paludamentum.

*Rev.*—**CMYPN . | AI . OMON . | OI | A | ΤΡΟΑΔΕ**.  
In ex., **ΕΠΜΕΝΕΚΛ | ΕΟΝC**. Turreted Amazon, with bipennis over left shoulder, standing to r., giving right hand to turreted draped female with rudder in left hand (Tyche of Troas); at the feet of each deity, prow. [Pl. XVI. 14.]

This alliance between Smyrna and Troas seems to be new.

85. *Cnidus*. *Æ*<sup>85</sup>. 214.5 grs.

*Obv.*—Head of Aphrodite with earrings and pendants r. She wears necklace, and the hair, slightly wavy, is tied in a knot at the back. **Ε** behind neck.

*Rev.*—**ΚΝΙ** before forepart of lion r. **ΤΕΛΕΣΙΦΡΩΝ** in front. [Pl. XVI. 15.]

This coin has already been published by Dr. Imhoof Blumer in his *Gr. Münzen*, p. 146, 432, Taf. X. 4; but as it is hitherto unique, and as the head offers special interest, I may be allowed to place it before the readers of the *Chronicle* on the present occasion. The head of Aphrodite is the usual obverse type of the coins of *Cnidus*, but the style of the head varies considerably on different coins, and on no other specimen have I seen a head of such

beauty as on this tetradrachm. It appears to me, indeed, very probable that the die engraver had the famous work of Praxiteles before his eyes, or, at all events, his mind. This is all the more likely as the date of the coin falls into the third or second century B.C. (see Imhoof, *l. c.* p. 146), when art was in advanced decay, and works of such beauty scarcely ever occur, excepting as copies of earlier work. Thus the reverse of the coin, which is not inspired in a similar way, is very poor in comparison with the obverse.

Another point to which I wish to direct attention, is the striking likeness of this head to that of the Aphrodite of Melos, in the Louvre. This again suggests the probability that the sculptor of this great work was likewise under the influence of Praxiteles; and this would explain why this statue, which now is generally assumed to belong to the third century, possesses the characters of the finest period of art.

It is interesting to compare the head on this coin with that on another tetradrachm from the de Luynes collection, published by Imhoof on the same plate (X. 5), and that of the British Museum, published by Mr. Wroth in *Num. Chron.* 1891, vol. xi., Pl. IV. 18, and with Mr. Montagu's coin brought before the Society at the meeting in March last, *Num. Chron.* vol. xii. 1892, Part I., Pl. III. 7.

36. *Cos.* *AR*<sup>24</sup>.

*Obv.*—Bearded head of Herakles in lion's skin r.

*Rev.*—Veiled female head l. (Demeter ? or Queen Artemisia ?). [Pl. XVI. 16.]

When I first saw the veiled female head of the reverse, equally beautiful and dignified, I attributed it to Demeter, and as such it would have fitted well in the ideas on the Cultus of Health amongst the Ancients, who seem to have

thoroughly known the influences on which health depends. On coins they frequently placed in association with the healing deities, Asclepios and Hygieia, two other deities, viz., Apollo, the god of the sun, the giver of light and warmth, the most powerful agents of life; and Herakles, the Prophylax,<sup>1</sup> the god of strength, the creator of muscular power, the remover of dirt and impurities, the subduer of wild and inimical elements. In Demeter we should have in addition the dispenser of food, equally necessary to life with light and warmth and muscular action. However, when I sent an impression of the coin to my friend, Mr. J. P. Six, he suggested that it might be the head of Artemisia, the wife of Mausolus of Caria, who ruled over Cos at the period to which this coin seems to belong, viz., towards the middle of the fourth century. This view would much enhance the value of the coin as no other portrait of Artemisia is known; but none of the female heads in the remains of the Mausoleum in the British Museum is attributed, either by Sir Charles Newton or Mr. Murray, to the Queen of Mausolus. And, further, the ideal beauty of the head seems to me to belong rather to a deity than to the portrait of a human being. It reminds me of nothing so much as of that wonderful head on the sitting statue of Demeter in the British Museum; and Professor Ernst Curtius, to whom I have sent a cast of the coin, likewise finds a resem-

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<sup>1</sup> This function is recorded on a small copper coin of Smyrna in my collection.

*Obv.*—ΓΡΟΦΥ ΛΑΞ. Bare bearded head of Herakles r.

*Rev.*—CMVPN AIΩN. River (Meles) recumbent l. with reed in right, resting left on urn turned downwards.

blance in style and expression between the head on the coin and that of the Demeter of the British Museum.

37. *Tarsus*.  $\mathcal{R}^s$ . 149.6 grs.

*Obv.*—Pallas helmeted, with draped lower part of body, seated apparently on a rock to l., resting right arm on spear, left on shield; behind, stem of olive-tree. Border of dots.

*Rev.*—Astragalus player (Aphrodite ?) kneeling l. on left knee; the upper part of her body is bare, the lower is draped; her hair seems to be tied up in a bunch; on the back of her right hand lies an astragalus, and another seems on the point of falling to the ground; a third, not to be recognised on this specimen, may be higher up in the field; with the left arm she holds up part of her drapery. There is no distinct inscription. [Pl: XVI. 17.]

Four other staters with this type, or modifications of it, are known, viz., one in the Museum of Carlsruhe, published by Dr. Imhoof in *Zeit. f. Num.* VII. 1880, p. 13; one in Berlin, published by Dr. Imhoof in *Tier- und Pflanzenbilder*, p. 62, Taf. X. 24; one in Mr. Waddington's, and one in Mr. Loebbecke's collection; but as the obverses and reverses have not been printed together, I think myself justified in giving here the obverse and the reverse in juxtaposition. The legend **ΤΕΡΣΙΚΟΝ** on the reverses of the other coins is not to be found on mine, although the exquisitely graceful position of the astragalus player is well preserved. Dr. Imhoof has also published, in *Mon. Gr.* p. 364, two varieties of the obolus of this type.

Mr. J. P. Six thinks that this type with Pallas denotes the alliance concluded by Pharnabazus with the Athenians in 374, and that the astragalus player represents the

Cilician Aphrodite. (Cf. Mr. Six's interesting and instructive paper in the *Num. Chron.* 1884, pp. 135, 136.)

I will conclude this lengthy article with another new alliance coin.

38. Alliance between *Ooclea* and *Bruzus*, both in Phrygia.

*Obv.*—**AV KAICAP KOMMOΔOC.** Beardless laureate young head of Commodus r.

*Rev.*—**OKOKAI/ΕΩΝ BP[ΟΥΖ]ΗΝΩΝ  
ΟΜΟΝΟΙΑ.** Zeus in long himation standing to l., with eagle on right, long sceptre in left; opposite to him Kybele in chiton and peplos standing to r., holding in right, ears of corn; in left, long sceptre; at her feet lion r.; between them flaming altar. [Pl. XVI. 18.]

On this hitherto unique coin the style is better than usual, and the representation of Kybele Demeter-like holding ears of corn is interesting.

HERMANN WEBER.

## IX.

### NOTES ON SOME MEDIEVAL COINS OF CYPRUS.

(See Plate XVII.)

ISAAC COMNENUS.

A.D. 1184 to 1191.

THERE are in my possession some unpublished coins which belong, without doubt, to the reign of this usurper.

1. *Obv.*—Æ. **ICAAKIOC CΠΤΗ**. The king standing clad in Imperial robes, facing; holding a cross in his right hand. From a cloud on the left proceeds a hand bestowing a blessing. The whole within a beaded border.

*Rev.*—The Virgin standing, her head surrounded by a nimbus. **MP** in the left field; **ΘV** in the right field. All within a beaded border. [Pl. XVII. 1.]

2. *Obv.*—Æ. **—AA—**. The king's bust, facing; in his right hand labarum, and globe in his left.

*Rev.*—The Virgin, facing; her head surrounded by a nimbus; the letters **ΘV** in the right field; all within a beaded border. [Pl. XVII. 2.]

### THE LUSIGNAN KINGS OF CYPRUS.

It will be useful, if not necessary, to give a list of the kings of Cyprus, and the periods during which each reigned, to allow a proper consideration of the claims



upon which I put forward a re-attribution of certain coins, and for proposing that a certain series not hitherto published should be given to one of the kings (Hugh IV.) to whom another series has been ascribed. I have accepted in its entirety the historical records so ably condensed and published in that invaluable work of M. Schlumberger, entitled *Numismatique de l'Orient Latin*, to whose erudition and ability all who study mediæval numismatics are bound to render acknowledgment and thanks.

Richard I. of England, while in Cyprus, married Berengaria of Navarre, on the 12th May, 1191, and on the 5th June in the same year he embarked at Famagusta for the coast of Syria. We know of no coins struck by him in Cyprus.

The Order of the Templars, who purchased the island from the lion-hearted king, held it until the month of May, 1192, and there is but one single coin known which can be ascribed to the period during which the Templars possessed the land; this coin was described in the *Numismatic Chronicle*, vol. xi. Third Series, 1891, p. 148. Then commenced the line of the Lusignan kings.

*Guy*; May, 1192, to April, 1194. No coins are known of this king which were struck in Cyprus.

*Amaury*, brother of above; April, 1194, to 5 April, 1205. No coins known or attributed.

*Hugh I.*, son; 5 April, 1205, to February, 1218.

*Henry I.*, son; February, 1218, to 18 January, 1253.

*Hugh II.*, son, an infant under one year of age; 18 January, 1253, to 5 December, 1267. No coins attributed.

*Hugh III.*, uncle; 5 December, 1267, to 26 March, 1284. He was the first of the line of Antioch-Lusignan. No coins attributed.

*John I.*, eldest son; 26 March, 1284, to 20 May, 1285.

*Henry II.*, brother; 20 May, 1285, to (?) , 1304.

*Amaury*, brother, usurped the throne from 1304 to 1310.

*Henry II.*, brother; Restoration 1310 to 1324.

*Hugh IV.*, nephew; 31 March, 1324, to 10 October, 1359.

*Peter I.*, son ; 10 October, 1359, to 17 January, 1369.

*Peter II.*, son ; 17 January, 1369, to 13 October, 1382.

*James I.*, uncle ; 13 October, 1382, to 30 September, 1398.

*Janus*, son ; 30 September, 1398, to 28 June, 1432.

*John II.*, son ; 28 June, 1432, to 26 July, 1458.

{ *Charlotte*, daughter ; 26 July, 1458, to September, 1460.

{ *Louis of Savoy*, husband.

*James II.*, illegitimate son of John II. ; September, 1460, to 6 July, 1473.

*James III.*, son ; 6 July, 1473, to 26 August, 1474.

*Catherine Cornaro*, mother ; 26 August, 1474, to 26 February, 1489.

It will be noticed that no coins are attributed as belonging to any of the following kings :—

*Amaury*, who reigned from 1194 to 1205.

*Hugh II.*, who reigned from 1253 to 1267.

*Hugh III.*, who reigned from 1267 to 1284.

As regards *Amaury I* have nothing to say, no coins having yet been found which can be attributed to a sovereign of this name, that bear upon them the territorial designation of Cyprus ; but of the other two kings there is much to say, and it is impossible to believe that there was not a very considerable amount of money struck during the period from 1253 to 1284. The question is not so much "What became of that money ?" as "Which are the coins that belong to that period ?" For assuredly, I say, money does exist that belongs to this period, and has only to be recognised to be given the place it should hold in our cabinets.

## HUGH II.

A.D. 1253—1267.

*Hugh II.*, was an infant under one year of age when he was called to the throne ; his mother, *Plaisance*, was one of the regents during the reign, and when she died

in 1261, Hugh, of the line of Antioch-Lusignan, became regent. It may be safely assumed that money was struck during the fourteen years that Hugh II. was on the throne. This money would probably be of much the same type as that of Hugh's father. Is there such money known, the attribution of which is doubtful? The answer to this question is "Yes." I allude to the series given by Mr. Lambros, and numbered 21 in his work, *Monnaies inédites du Royaume de Chypre*, and again described by Mr. Schlumberger at p. 189 in *Numismatique de l'Orient Latin*. In these "*Besants blancs scyphates*" the legend runs:—

η. REI : D . . . — EM ED ηIP  
 η. REI : D'η — R — L'M. € . . ηIP  
 η. REI D'IR — LM ED ηIP  
 η. REI D'ηR — ED' ηIP  
 And others.

This series of coins which bears the initial letter η only of the king, have been given to Henry II., the claims of Hugh II., as well as those of Hugh I. and Henry I., being disposed of on the grounds that none of these were kings of Jerusalem, but only kings of Cyprus; while the title given on the coin bears the sovereignty of both those countries.

I cannot believe that this is a full or satisfactory reason in the case of Hugh II.; he had great, though disputed, claims to the kingdom of Jerusalem, claims which it is quite true became overshadowed when the great Emperor Frederick, who married Yolande of Brienne, appeared in person upon the field to prosecute his wife's pretensions. We find that Amaury, King of Cyprus, was confirmed in the government of Jerusalem upon his marriage in 1198 at Tyre with Isabelle, the widow of Henry of Champagne. Their grandson Hugh II., would possess the claims of

his mother Alice, passed to him by her mother, who died in 1246, and I do not believe such claims were ever surrendered.

Mr. Schlumberger himself says that Hugh II. "*avait, ainsi que son père, pris le titre de seigneur du royaume de Jérusalem*" (p. 157). In the continued absence from the kingdom of the rival claimants Conrad and Conradin, Hugh II. had his claims allowed and was formally invested with the dignity by the High Court at Acre in 1254.

We must bear in mind that the regent of the young king was also the heir presumptive to the throne, being none other than his uncle of the line of Antioch-Lusignan, an able and ambitious man, who was not likely to allow the claims of his nephew to be foregone. The influence of such a regent would be felt, and would probably be apparent even before the time when he should himself ascend the throne, and in no way would it be expected to be more shown than in the assertion of the claims to the kingdom of Jerusalem.

The type of these coins themselves goes far to prove that they belong to a period prior to Henry II. Remark the Gothic crown! This is the style of crown worn up to the date of Hugh II., but distinctly differing from that worn by Henry II., in the other coins which are undoubtedly his, and on which he is shown to be wearing a Latin crown surmounted by the fleur de lys.

Under these circumstances I consider that the series of coins referred to can with perfect propriety be given to Hugh II., and that one of the unaccountable gaps in the numismatic history of this dynasty may thus be filled up.

## HUGH III.

A.D. 1267—1284.

Hugh III. appears to have been assured of his rights to the double crowns of Cyprus and Jerusalem by the courts of both Nikosia and St. Jean d'Acre. The original house of Lusignan ceased in the person of Hugh II., his uncle and successor being the first of the line of Antioch-Lusignan.

There has always been a difficulty in deciding to which of the two monarchs, Hugh III. or Hugh IV., the very large issues of coins bearing the name of Hugh should be ascribed; but I believe a separate attribution is possible, for I have in my collection a whole series of coins bearing the name of Hugh differing from any that have been published by either Mr. Lambros or Mr. Schlumberger. In these the letter "u" in Hugh is in the form U, while the coins hitherto published bear the older form V.

It will, I believe, be allowed by every one that the form V is the older of the two; it is that in use from the date of the earliest kings of Cyprus, and we do not find the form U until the period A.D. 1304—1310, during the usurpation of Amaury.

I therefore propose to ascribe the whole of the coins of Hugh bearing the letter V to Hugh III., and will hereafter, in their proper place, deal with those which I propose to attribute to Hugh IV.

The very striking change that would now appear in the coins of Cyprus, if the attribution I propose to give is accepted, will be perfectly logical; the cross-crosslets of the arms of Jerusalem, which are now shown on the reverse, and which continue in use till the abdication of

Catherine Cornaro, would come into use at the very period when the sovereignty of Jerusalem was assured and acknowledged to be part of the rights of the kings of Cyprus—a most satisfactory historical and numismatical coincidence.

## HENRY II.

A.D. 1285—1324.

There are in my collection several coins belonging to this reign which are of different issues to any that have been hitherto published, and inasmuch as the dress of the king upon them is quite dissimilar to that shown in other pieces, they may be considered to be deserving of publication. The mantle is worn open, displaying the tunic, which is gathered in and encircled at the waist by a girdle. The mantle of this king, as shown on the coins hitherto published, hangs in folds over the shoulders and hides the body. The pieces are gros.

1. *Obv.*—R. ✠ HENRI REI DE<sup>o</sup> The king seated, facing; he is crowned with a Latin crown, in the front of which are four jewels surmounted by three fleurs de lys. In his right hand he holds the sceptre, in his left the globe. The mantle is open, displaying the tunic, which is gathered in by a girdle studded with four studs or jewels. The clasp of the mantle shows four studs or links. The arms of the throne are in the form of heads, and the feet are in the form of the feet of lions. All within a beaded border.

*Rev.*—Within a beaded border, the cross-crosslets of Jerusalem. *Legend*, ✠ IERUSAL'M E DE CHPRE. All within a beaded border. [Pl. XVII. 3.]

2. *Obv.*—✠ HENRI REI<sup>o</sup>DE. Same as No. 1; but there are no jewels in the crown, the clasp to the mantle is a plain line and there are three studs in the girdle.

*Rev.*—As above. *Legend*, ✠ IERUSAL'Ō E D ŌIPR.  
[Pl. XVII. 4.]

### AMAURY (the Usurper).

A.D. 1804—1810.

I alluded, in my last paper in vol. xi. of the *Numismatic Chronicle*, Third Series, p. 151, to a gros of Amaury, of which I had several variants, and which differed from any hitherto published; it may be interesting to have these figured and recorded.

1. *Obv.*—R. The lion of Lusignan rampant to the left. Three dots over the head. The whole surrounded by a beaded border, outside which and within another beaded border is the legend, CIPRI GBNATO' E 'RETO; outside the second border and within another and third border, is ✠ ASMALRIC' TIRE'SIS DOMINU.

*Rev.*—A shield, with the cross-crosslets of Jerusalem and lion rampant of Lusignan or Cyprus. The field between the shield and border is plain. *Legend*, ✠ IRL'Ō ET CIPRI REGI' FILIU. [Pl. XVII. 5.]

Another is slightly different.

2. *Obv.*—As above, and CIPRI GUB' NATO' E' RET' ✠ ASMALRIC' TIRE'SI' DOMINU.

*Rev.*—✠ IRL'Ō ET CIPRI REGI' FILIU. [Pl. XVII. 6.]

### HUGH IV.

A.D. 1824—1859.

The following are the series of coins I propose to ascribe to Hugh IV.; they are not as numerous as those of Hugh III., but they are anything but uncommon; how they came not to be found in the collections to which Mr. Lambros and Mr. Schlumberger had access it is diffi-



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11



12



AUTOTYPE





cult to understand. I should say that from 60 to 100 have passed through my hands. I have a considerable number in my cabinet; I have given examples to the British Museum, to many collectors, and some are now with Messrs. Spink & Co. None appear to have been hitherto published.

1. Gros. *Obv.*—R. HUGUE REI D'. King seated on throne, facing; sceptre in the right hand, globe in the left. Three crosses between the feet.

*Rev.*—✠ IERUSAL'M E D' CHIPR. The cross-crosslets of Jerusalem. [Pl. XVII. 7.]

2. Gros. *Obv.*—HUGUE REI DE †

*Rev.*—Same as above. [Pl. XVII. 8.]

3. Gros. *Obv.*—Same as above.

*Rev.* ✠ IERUSAL'M E D' CHIPRE: [Pl. XVII. 9.]

4. A demi-gros. *Obv.*—Same as fig. 7.

*Rev.*—✠ IERUSAL'M E D' CHIPR' [Pl. XVII. 10.]

### PETER I.

A.D. 1358—1369.

Of the coins of this restless and warlike monarch I possess one of great interest and quite unique. I was unable for a considerable length of time to reconcile the figure of Peter I., which, notwithstanding the absence of his name, is quite unmistakable, with the titles that appeared upon the reverse. When I became possessed of a copy of Mr. Schlumberger's admirable work my difficulties disappeared, and the enigma was solved.

It appears that the persecuted inhabitants of Armenia, suffering from the incursions of the Muhamedans, looked abroad for aid, and to place at their head some power-

ful and warlike ruler; none appeared to possess the necessary qualifications in so eminent a degree as Peter I., King of Cyprus. He was accordingly elected as their sovereign, and a coin exists struck in Armenia, giving the name of Peter as King of Armenia.<sup>1</sup> The election took place in September, 1368. But on the 17th January following Peter I. was assassinated at Nikosia, in Cyprus. It was not known or suspected that any coin had been struck in Cyprus in the very short interval between the report of his election as King of Armenia reaching Cyprus and his death; but the coin I now publish gives him the full titles of King of Jerusalem, Cyprus, and Armenia.

*Obv.*—R. (Legend almost entirely cut away.) The king seated upon his throne, an unsheathed sword in his right hand, a globe in his left. A star in the front panel on right of throne. A shield bearing the lion rampant of Lusignan on the left of the throne; within a beaded border.

*Rev.*—The cross-crosslets of Jerusalem. Five dots at junction of the arms of the crosses. All within a beaded border. Outside is the legend, ✠ REX SALERN CIPRI · ET · ARMENIE. [Pl. XVII. 11.]

CATHERINE CORNARO.


A.D. 1474—1489.

The coins of this queen which have been hitherto found are mostly in a wretched state of preservation, and they were struck with most careless lettering. One in my

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<sup>1</sup> Published by M. Langlois in *Numismatique de l'Arménie au Moyen Age*, Paris, 1855, p. 96, Pl. VI. 9. The legend runs, "Bedros or Petros, King or Thakover of all the Armenians." See Schlumberger, pp. 166 and 196.

possession has part of the legend comparatively distinct, part can be made up from the reading given on other coins, but part of the lettering, though readable, differs from any hitherto published.

*Obv.*—**R. KATARRI**  **VCARIA REGIN.** The Queen seated on a throne, facing, holding sceptre in right hand and globe in her left; her hair falls loose over her shoulders. Within a beaded border.

*Rev.*—**✠ IERVSTLEM . CIPRI . ET . ARMEVI.** The cross-crosslets of Jerusalem within a beaded border. [Pl. XVII. 12.]

FALKLAND WARREN.

## X.

### FIND OF GROATS AT WALLINGFORD.

ABOUT ten years ago several old houses in Wallingford were pulled down and the ground partly levelled in order that it might be utilised for the erection of new buildings. The land remained for sale until about two years ago when building operations were commenced, and in connection with these an old staircase leading to an underground cellar was discovered. In the process of demolition of this staircase, the workmen employed unearthed under its third step an old silver-mounted casket, containing some forty or fifty groats. In the scramble for the coins the perished wood or leather work of the casket crumbled into dust, but the silver mountings, of probably Low Countries' work, came into the possession of Mr. W. R. Davies, of Wallingford, who allowed them to be exhibited at a recent meeting of the Society of Antiquaries.

Many of the coins found their way into quarters where they cannot be traced, and owing to the death from influenza of the person who had originally the control of the whole find, Mr. Davies was not able to secure more than twenty-five groats. These he has kindly placed in my hands for the purpose of my giving an exact list of them.

It will be perceived that the period embraced by the hoard is a very short one, extending only from late in the

reign of Henry VI. to the middle of the reign of Henry VII. Whether those groats which also formed part of the find, but were dispersed before Mr. Davies could intervene, would prove any further extension of the period mentioned or not, cannot be stated with any exactitude, but it may be fairly assumed that this was not the case. The hoard appears to have represented the accumulated savings of some person who led a life literally "below stairs," and who deposited his or her accumulations well within reach. The circumstances are therefore, in all probability, purely domestic and not historical, and it only remains for me to append a full list of the groats now in the hands of Mr. Davies. The only scarce pieces included in this list are the groat of Richard III. and the early groat of Henry VII., which is in a somewhat exceptionally good state of preservation.

## HENRY VI.

## PINE-CONE-MASCLE COINAGE.

*London mint.*

1. *Obv.*—HENRIC DI GRA REX ANGL ꝛ FRANCI. Mint-mark, cross-patonce. A pine-cone after the three first words, and a mascle after REX.

*Rev.*—POSVI DEVS ꝛ DIVTOR ꝛ MVS. In inner circle, CIVITAS LONDON. Mint-mark, plain cross. A pine-cone after POSVI and LONDON, and a mascle before LONDON. Weight, 54 grs.

*Calais mint.*

2. *Obv.*—HENRIC DI GRA REX ANGL ꝛ FRANCI. Mint-mark, cross-patonce. A pine-cone after the three first words, and a mascle after REX.

*Rev.*—POSVI DEVS ꝛ DIVTOR ꝛ MVS. In inner circle, VILLA ꝛ CALISIA. Mint-mark, plain cross. A pine-cone after POSVI and CALISIA, and a mascle between VIL and LK. Weight, 40 grs.

## PINE-CONE-PELLET COINAGE.

*London mint.*

3. *Obv.*— $\eta\epsilon\text{N}\rho\text{I}\text{C}\text{I} \times \text{DI } \text{G}\text{R}\text{A} \times \text{R}\text{E}\text{X} \times \text{A}\text{N}\text{G}\text{L} \times \text{Z} \times \text{FR}\text{AN}$ .

Mint-mark, cross-patonce. A pellet at each side of the crown, and a pine-cone on the king's breast; the arches under the bust fleured, but not those over the crown.

*Rev.*— $\text{POSVI } \text{D}\text{E}\text{V}\text{M } \text{A}\text{D}\text{I}\text{V}\text{T}\text{O}\text{R}\text{E} \text{ M}\text{E}\text{V}\text{M}$ . In inner circle,  $\text{CIVIT}\text{AS } \text{L}\text{O}\text{N}\text{D}\text{O}\text{N}$ . No mint-mark or stops. Weight, 55 grs.

## EDWARD IV.

## HEAVY COINAGE.

*London mint.*

4. *Obv.*— $\text{E}\text{D}\text{W}\text{A}\text{R}\text{D}' \text{DI } \text{G}\text{R}\text{A}' \text{R}\text{E}\text{X } \text{A}\text{N}\text{G}\text{L} \text{Z } \text{FR}\text{AN}\text{C}$ .

Mint-mark, plain cross. Mascle after  $\text{FR}\text{AN}\text{C}$ . Lis on king's neck, and a pellet at each side of his crown.

*Rev.*— $\text{POSVI } \text{D}\text{E}\text{V}\text{M } \text{A}\text{D}\text{I}\text{V}\text{T}\text{O}\text{R}\text{E}' \text{ M}\text{E}\text{V}\text{M}$ . Within inner circle,  $\text{CIVIT}\text{AS } \text{L}\text{O}\text{N}\text{D}\text{O}\text{N}$ . Mint-mark, plain cross. Weight,  $54\frac{1}{2}$  grs. Same as Hks. No. 8.

## LIGHT COINAGE.

*London mint.*<sup>1</sup>

5. *Obv.*— $\text{E}\text{D}\text{W}\text{A}\text{R}\text{D}' \text{DI } \text{G}\text{R}\text{A}' \text{R}\text{E}\text{X } \text{A}\text{N}\text{G}\text{L} \text{Z } \text{FR}\text{AN}\text{C}$ .

Mint-mark, rose. A large pellet (probably a blurred annulet) at each side of the king's neck; arch on breast not fleured.

*Rev.*— $\text{POSVI}$ , &c. Within inner circle,  $\text{CIVIT}\text{AS } \text{L}\text{O}\text{N}\text{D}\text{O}\text{N}$ ; a mascle after  $\text{CIVIT}\text{AS}$ . Mint-mark, rose. Weight,  $46\frac{1}{2}$  grs., although the coin is much clipped.

This is, as Mr. Lawrence rightly suggests, a transitional type. The next example with the same mint-mark is of very different fabric and workmanship.

<sup>1</sup> I follow the sequence of mint-marks suggested by Mr. L. A. Lawrence, *Num. Chron.*, 3rd series, vol. xi., p. 3, with which, with some slight exceptions, I am inclined to agree.

6. *Obv.*—EDWARD' + DI † GRÆ × RÆX + ANGL † Z  
FRANCI. Mint-mark, rose. A quatrefoil at each  
side of the king's neck; arch on breast fleured.

*Rev.*—POSVI, &c. Mint-mark, rose. A small saltire between the words. Within inner circle, CIVITAS LONDON. A pellet introduced in the centre of the three pellets in one quarter of the reverse. This is not accidental, as is proved by examples in my own cabinet. Weight, 46 grs.

- 7 and 8. *Obv.*—EDWARD DI GRÆ RÆX ANGL Z FRANCI.  
Mint-mark, sun. Small saltires between words, and a quatrefoil at each side of the king's neck.

*Rev.*—POSVI, &c. Mint-mark, sun. Weight, 45½ grs., and 43½ grs.

9. *Obv.*—EDWARD, &c., same as before, but no stops. Mint-mark, crown. A quatrefoil at each side of the king's neck.

*Rev.*—POSVI, &c. Mint-mark, sun, showing clearly the sequence of these two mint-marks. A small saltire after CIVITAS. Weight, 46½ grs.

I have a groat with obverse mint-mark sun, and reverse mint-mark a crown; but the sun is probably the earlier mint-mark, as I have a groat with that mint-mark on the obverse, and the rose mint-mark (which clearly precedes it) on the reverse.

10. *Obv.*—EDWARD, &c., same as before, but with two trefoils perpendicularly placed after FRANCI. Mint-mark, cross-fitchée. A trefoil at each side of the king's neck.

*Rev.*—POSVI, &c. Mint-mark, sun. A small trefoil after DEIUS. Weight, 48½ grs.

This is a heavy and peculiar piece (Hks. No. 39), as it bears on the reverse what appears, as before stated, to be not the last but the penultimate mint-mark preceding it. It is further strange that this hybrid type, of which I



have three varieties in my own cabinet, is comparatively common, while the type with the mint-mark cross-fitchée on both sides is certainly rare.

11. *Obv.*—EDWARD, &c. Saltires between words. Mint-mark, annulet.

*Rev.*—POSVI, &c. No stops between the words. Mint-mark, annulet. Weight,  $46\frac{1}{2}$  grs.

12. *Obv.*—EDWARD, &c. No stops between the words, except a saltire after FRANC. Mint-mark, cross-pattée pierced, with a small pellet in the lower angle to the right.

*Rev.*—POSVI, &c. Saltires between words, but a rose after DEVM. Mint-mark as before, but with no pellet. An extra pellet in one quarter of the reverse. Weight, 48 grs.

13. *Obv.*—EDWARD, &c. Saltires between words, but not after FRANC.

*Rev.*—POSVI, &c. No stops or rose between words. Mint-mark, cross-pattée pierced. Weight,  $49\frac{1}{2}$  grs.

14. Another light London groat, so clipped as to render the mint-mark and the greater part of the legend undecipherable. Weight,  $42\frac{1}{2}$  grs.

*York mint.*

15. *Obv.*—EDWARD, &c. A trefoil between the words, but not after FRANC. Mint-mark, lis. No G on king's breast. A quatrefoil at each side of his neck.

*Rev.*—POSVI, &c. Saltires between words. Within inner circle, CIVITAS EBORACI. Mint-mark, lis. Fractured.

16. *Obv.*—EDWARD, &c. G on breast; a quatrefoil at each side of neck.

*Rev.*—POSVI, &c., as the last. Mint-mark, lis. Weight, 44 grs.

This and the following groat are of very different work from the last, and have the R's shaped almost as B's.

17. The same as the last, but the quatrefoils on the obverse, instead of being composed of four pellets, as usual, are in the shape of a cross, and the reverse mint-mark is the sun. Weight, 45 grs.

## RICHARD III.

*London mint.*

18. *Obv.*—RICARD DI GRÆ REX ANGL. & . FRANC.  
Saltires between words. Mint-mark, rose and sun.

*Rev.*—POSVI, &c. CIVITAS LONDON. Mint-mark, rose and sun. Weight, 44 grs.

## HENRY VII.

FIRST COINAGE.

*London mint.*

19. *Obv.*—HENRIC × DI × GRÆ × REX × ANGL × & .  
FRANC ×. King's bust with open crown, and a rose on his breast. Mint-mark, lis upon rose.

*Rev.*—POSVI, &c. Similar stops, and same mint-mark.  
Weight, 45½ grs. A very fine and rare groat.

## SECOND COINAGE.

*London Mint.*

20. *Obv.*—HENRIC DI GRÆ REX ANGL & FRANC. No mint-mark. A trefoil before and at the end of the legend and between some of the words. At each side of the neck is the ornamentation which the Rev. G. F. Crowther (*Num. Chron.*, 3rd series, vol. vii., p. 316, and vol. ix., p. 357) denominates a cross in saltire. This is, however, probably a corruption of one of the forms of the quatrefoil so common in preceding reigns, or it may have been intended for a trefoil with a stem.

*Rev.*—POSVI, &c. Within an inner circle, CIVITAS, LONDON; a small trefoil after POSVI and DÆVM.  
No mint-mark. Weight, 49 grs.

21. The same as before, but a small trefoil before and after POSVI, and not after DÆVM. The hair of the king, under the crown, is much more bushy than on the preceding piece. Weight, 47½ grs.

22. *Obv.*—HENRIC, &c. Trefoils in legend. Mint-mark, pierced heraldic cinquefoil.

*Rev.*—POSVI, &c. Mint-mark as on obverse. A trefoil after CIVITAS and after LONDON. Weight, 48½ grs.

23. Similar to the preceding piece, but with a trefoil before CIVITAS and LONDON, and two trefoils after each of these two words. Weight, 46½ grs.

24. *Obv.*—HENRIC, &c. Trefoils in legend. Mint-mark, greyhound's head.

*Rev.*—POSVI, &c. Stops, small saltires. Mint-mark as on obverse. Weight, 48 grs.

25. Groat of a similar type, but later work. Mint-mark indistinct. Weight, 43 grs.

H. MONTAGU.

P.S.—Since writing the above note I regret to state that Mr. W. R. Davies, who has long been a member of this Society, has succumbed to an attack of illness from which he had been suffering for some time. His death is a distinct loss to the numismatic world.

H. M.

## XI.

### ENGLISH PERSONAL MEDALS FROM 1760.

(See Plate XVIII.)

(Continued from vol. xi., page 412.)

HENRY HALLAM, 1777—1859.

MEMORIAL, 1859.

*Obv.*—Bust of Hallam to right in coat, &c.; on shoulder,  
L. C. WYON F.

*Rev.*—Inscription in eight lines, HENRY HALLAM,  
HISTORIAN. BORN JULY 9 1777. DIED  
JAN. 21 1859.

25. MB. Æ. Pl. XVIII. 1.

Henry Hallam, historian, born at Windsor, was educated at Eton and Oxford, settled in London, and was called to the Bar, but never practised, having early devoted himself to literature. His principal works were *View of the State of Europe during the Middle Ages*, 1818; *Constitutional History of England*, 1827; *An Introduction to the Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries*, 1837—38, which gained him a European reputation for learning and literary genius. He became a Bencher of the Inner Temple, and received the degree of D.C.L. from Oxford in 1848. His life was singularly uneventful, and his latter days were clouded by great domestic bereavement.

## JOSEPH HANSON, 1781—1811.

TRIBUTE TO, 1810.

*Obv.*—Head of Hanson to right; below, T. WYON. F. P.  
ROUW. D. *Leg.* JO<sup>H</sup> HANSON ESQ<sup>R</sup>. THE  
WEAVERS FRIEND—STRANGWAYS MA-  
NUFACTURER 1810.

*Rev.*—Within wreath of roses, &c., a loom; below, shuttle  
inscribed 89600; around, SPINNING WEAV-  
ING PRINTING.

1.65. MB. Æ.

The only notice of Hanson that I have been able to find is in the *Gentleman's Magazine*, 1811, p. 391. "Sept. 7, at Strangeway's Hall, near Manchester, in his 31st year, Joseph Hanson, formerly Lieutenant-Colonel, Commandant of the Manchester Volunteer rifle regiment. In him his relations and friends are left to mourn the early fate of a kind brother and endearing companion; the cause of liberty and humanity a firm and persevering advocate, and the poor manufacturers in Manchester and its neighbourhood a steady and liberal benefactor."

## HENRY, 1ST VISCOUNT HARDINGE, 1785—1856.

SUTLEY CAMPAIGN, 1846.

*Obv.*—Head of Viscount Hardinge to left; below, G. G.  
ADAMS; behind, HARDINGE.

*Rev.*—Britannia presenting laurel-branch to kneeling  
warrior, holding shield on left arm. *Leg.* MENS  
AEQUA REBUS IN ARDUIS. In the exergue,  
MDCCOXLVI G. G. ADAMS,

1.3. MB. Æ. Pl. XVIII. 2.

Distinguished general; son of the Rev. Henry Hardinge, Rector of Stanhope, Durham; entered the army at an early age, and served with distinction throughout the

Peninsular War. At the battle of Ligny, when serving on Blücher's staff, he lost a hand. Entering Parliament in 1826, he was made Secretary of War in 1828, Secretary for Ireland in 1830, and again from 1834 to 1835, and was Governor-General for India 1844—1847. In 1845 the Sikh War broke out, and Hardinge immediately took steps to resist the invasion of the Sutlej. Unwilling, however, to deprive his seniors in military rank of the honours of victory, he served as a Volunteer under Sir Hugh Gough, and in six weeks after a hard-fought campaign, in which four severe engagements took place, the British forces were victorious. For these services Hardinge was raised to the peerage as Viscount Hardinge of Lahore, was made Commander-in-Chief on the death of the Duke of Wellington in 1852, and advanced to the rank of Field-Marshal in 1855.

### THOMAS HARDY, 1752—1832.

ACQUITTED OF HIGH TREASON, 5 Nov., 1794.

1. *Obv.*—Bust facing, head to left. *Leg.* THO<sup>s</sup>. HARDY  
SECRETARY TO THE LONDON CORRES-  
PONDING SOCI<sup>y</sup>. Inner circle, NOT GUILTY  
NOV<sup>r</sup> 5, 1794.

*Rev.*—Inscription in twelve lines giving names of the jury, THO<sup>s</sup>. BUCK. THO<sup>s</sup>. WOOD. W<sup>m</sup>. FRAZER. ADAM STAINMETZ. JOHN CONNOP. JOHN MERCER. THO<sup>s</sup>. SAYER. RICH<sup>d</sup>. CARTER. NAT<sup>l</sup>. STONARD. JOS<sup>h</sup>. NICOL. CHARRINGTON. AINSLEY. *Leg.* Around, BY THE INTEGRITY OF THE JURY WHO ARE JUDGES OF LAW AS WELL AS FACT.

1.25. MB. Æ.

Radical politician, born at Larbert, in Stirlingshire, learnt the trade of a shoemaker, and, coming to London, set

up in business in Piccadilly. He soon took an active interest in politics, and, with a few friends, founded "The London Corresponding Society," with the object of promoting parliamentary reform. Hardy's action in regard to this society being deemed treasonable, he was, by order of the Privy Council, committed to the Tower, 29th May, 1794, together with John Horne Tooke, John Thelwall, and others. His trial commenced on the 28th October, and lasted eight days, Sir John Scott (afterwards Lord Eldon) being the leading counsel for the prosecution, while Erskine and Gibbs, assisted by Dampier, appeared for the defence. The prosecution broke down, and Hardy was acquitted. After his trial he started business again in Fleet Street, where he had a shop until 1815. During the last nine years of his life he was supported by an annuity contributed by Sir Francis Burdett and a few others. (See also under *Erskine*, vol. xi. 3rd Ser., pp. 79-80.)

ACQUITTED OF HIGH TREASON, 5 Nov., 1794.

2. *Obv.*—View of the Tower of London; above, hand holding scales. In the exergue, THO<sup>S</sup>. HARDY  
ACQUITTED NOV. 5, 1794.

*Rev.*—Inscription giving names of jurors as on previous medal; but last three lines, JO<sup>N</sup>. CHAR-  
RINGTON AND JO<sup>S</sup><sup>U</sup>. AINSLEY and above  
JURORS.

1-35. MB. ST.

ACQUITTED OF HIGH TREASON, 5 Nov., 1794.

3. *Cbv.*—Bust to left in tie-wig, &c. Below, T. HARDY  
1794; around, TRIED FOR HIGH TREASON.

*Rev.*—Inscription in six lines, ACQUITTED BY HIS  
JURY COUNSEL HON. T. ERSKINE V.  
GIBBS ESQ<sup>R</sup>.

1-1. MB. Æ.

JOHN HARRISON.

THE ARMAGH LIBRARY FOUNDED, 1771.

*Obv.*—Bust of Harrison to right, in wig and coat; cloak over shoulders; below, TASSIE . M . KIRK . F.  
*Leg.* IOANNES HARRISON.

*Rev.*—Façade of building, around, TO THE ΨΥΧΗΣ  
IATPEION; below, BIBLIOTH. ARMAC.  
M.D.CC.LXXI. KIRK. F.

145. MB. Æ.

The Armagh Library was founded in 1771 by Primate Robinson, afterwards Lord Rokeby. I cannot, however, find that John Harrison, the subject of the above medal, was in any way connected with the erection of the building: nor has the present Keeper of the Library, the Rev. William Morgan, been able to throw any light upon the matter. The reverse occurs also on a medal of Primate Robinson struck in 1771. In the catalogue of Tassie's works it is mentioned that he modelled in wax a portrait of John Harrison, the well-known mechanician and horologist, who died in 1776. The obverse of the above medal was also modelled by Tassie. It is, therefore, possible that the medal is a *mule*, and that the obverse and reverse types have no connection, and that it was a blunder on the part of Kirk, the medallist.

FRANCIS RAWDON, 1ST MARQUIS OF HASTINGS, 1754—1826.

PINDAREES AND MAHRATTAS SUBJECTED, 1818.

*Obv.*—Head to left; below, MODELLED BY F. ROUW. W.  
WYON . F. *Leg.* MARQUIS OF HASTINGS  
K: G: GOV<sup>R</sup>. GEN<sup>L</sup>. OF INDIA.

*Rev.*—Victory holding wreath and palm-branch in chariot drawn by two winged lions. *Leg.* PINDAREE  
& MAHRATTA CONFEDERACY DEFEATED



1818. In the exergue, group of Indian arms;  
MUDIE . D : W : WYON : S.

1.6. MB. R. Æ. Pl. XVIII. 8.

Eldest son of the Earl of Moira, distinguished himself in the American War 1781—83, where he rose to the rank of Brigadier-General. On his return to England in 1783 he was created Lord Rawdon, was appointed aide-de-camp to the King, and in 1790 assumed the name of Hastings, succeeding as Earl of Moira in 1793. He served under the Duke of York in Holland in 1794, was Master-General of the Ordnance in 1806, Governor-General of India from 1812 to 1821, and Commander-in-Chief of Malta in 1824. He was created Viscount Loudoun, Earl of Rawdon, and Marquis of Hastings in 1816. The above medal refers to the subjugation of the Pindarees and Mahrattas in 1817—1818, these two tribes having been for some time engaged in ceaseless intrigues against the British. The principal engagement of this campaign was the battle of Nagpoor.

SIR CHARLES ABNEY HASTINGS, BART., 1792—1858.

LEICESTER ELECTION, 1826.

1. *Obv.*—Inscription in five lines, LEICESTER ELECTION—1826— SIR CHAS. ABNEY HASTINGS. Below, branches of oak crossed.

*Rev.*—Inscription in three lines, KING & CONSTITUTION. Above, branches of laurel : below, united branches of rose, shamrock and thistle, and engraver's name, *Ottley*.

1.3. MB. ST.

Sir Charles Abney Hastings, son of the first baronet, succeeded his father in 1823, and assumed the additional name of Abney after his paternal grandfather. He was



ENGLISH PERSONAL MEDALS.

*( $\frac{2}{3}$  of the actual size)*



High Sheriff of Derbyshire in 1825, and sat for Leicester from 1826 to 1831. (See also under *Robert Otway Cave*, vol. viii. 3rd Ser. p. 279.)

LEICESTER ELECTION, 1826.

2. *Obv.*—Inscription in five lines, &c., as on preceding medal.

*Rev.*—Inscription in five lines, THE ZEALOUS SUPPORTER OF THE COMMERCIAL INTEREST OF THE COUNTRY. Above, branches of oak; below, branches of roses crossed.

1.8. MB. ST.

LORD HAWKESBURY, see LIVERPOOL, EARL OF.

SIR JOHN HENNIKER, afterwards 1st BARON HENNIKER, 1714—1803.

PRIZE MEDAL OF THE UNITED WEST AND EAST HAM VOLUNTEERS, 1799.

1. *Obv.*—A volunteer standing facing, at attention, with shouldered arms; in the background, church on one side and two trees on the other. *Leg.* THE LOYAL UNITED WEST AND EAST HAM VOLUNTEERS. In the exergue, ASSOCIATED MAY . 18 . 1798.

*Rev.*—Supported by two flags, the Union Jack and the Royal Standard, shield with the arms of the Henniker family. Above crest, an escallop; beneath, scroll inscribed, DEUS MAJOR COLUMNA: above, another scroll inscribed, TOY APISTEYEIN ENEKA. *Leg.* FOR PRESERVATION OF INTERNAL PEACE OUR KING AND CONSTITUTION. In the exergue, PRESENTED BY S<sup>r</sup> JOHN HENNIKER B<sup>t</sup>, STRATFORD HOUSE ESSEX 1799.

1.5. MB. R.

Sir John Henniker, born in 1714, was descended from an ancient family in Kent. He married in 1747 Anne,  
VOL. XII. THIRD SERIES. H H

eldest daughter of Sir John Major, of Worlingworth Hall, county Suffolk; succeeded to the title of baronet in 1780, and was created a peer 30th July, 1800, by the title of Baron Henniker of Stratford upon Slaney, in the county of Wicklow. He was an LL.D. of Cambridge, a Fellow of the Royal Society, and also took great interest in matters relating to Essex, his residence being Stratford House in that county. He was one of the chief organizers of the Volunteers of that district.

This and the two following medals are figured in Captain Tancred's *Historical Record of Medals, &c.*, pp. 370—371 and 382.

PRIZE MEDAL OF THE UNITED WEST AND EAST HAM  
VOLUNTEERS, 1801.

2. *Obv.*—The arms and crest of Sir John Henniker, as on preceding medal. Around, on band, THE LOYAL UNITED WEST AND EAST HAM VOLUNTEERS; beneath, ASSOCIATED 1798.

*Rev.*—On a scroll, the motto of the Henniker family, DEVS MAJOR COLUMNA. Beneath, PRESENTED BY S<sup>r</sup> JOHN HENNIKER B<sup>r</sup> FOR THE BEST SHOT AT A TARGET 1801.

2.3×1.8. Col. Murray, R.

JOHN HENNIKER-MAJOR, afterwards 2ND BARON HENNIKER, 1752—1821.

PRIZE MEDAL OF THE WORLINGWORTH VOLUNTEERS, 1798.

*Obv.*—A volunteer standing facing at attention, with shouldered arms; at his feet, a drum; in the background, houses and a church, from the tower of which a flag is flying.

*Rev.*—Within crowned garter inscribed FOR OUR KING AND OUR COUNTRY, an emblem consisting of a heart surrounded by nine hands; above the emblem, WORLINGWORTH; below, VOLUN-

TEERS. The whole within wreath of roses, shamrocks, and thistles. Above, 1798; below, JOHN HENNIKER MAJOR COMM<sup>T</sup>.

1.5. MB. *N. R.*

Like the two preceding, this is a prize medal. John Henniker-Major, the commandant of the corps, was the eldest son of Sir John Henniker (see the preceding medals), whom he succeeded as 2nd Baron Henniker in 1803. He was educated at Eton and St. John's College, Cambridge, was elected F.S.A. 9th June, 1785, and in right of his mother, Anne, eldest daughter and co-heiress of Sir John Major, Bt., of Worlingworth Hall, Suffolk, took the surname and arms of Major by royal license 10th Aug., 1792. He represented Rutlandshire in Parliament in the Tory interest from 1805 to 1812, and Stamford, in Lincolnshire, from 1812 to 1818. He was the author of several papers published in the *Archæologia* on antiquarian and heraldic subjects.

COLONEL CHARLES HERRIES, 1743—1819.

MEMORIAL, 1819.

*Obv.*—Head to left; on neck, BAIN . F; below, c. *Leg.*  
COL : CHARLES . HERRIES . L.H.V. 1819.

*Rev.*—Crested helmet attached to fasces and ornamented with lion; above, monogram of R R; below, FORWARD.

2. MB. *Æ. ST.* Pl. XVIII. 4.

Colonel Herries was for twenty-five years Commandant of the Light Horse Volunteers of the City of London and Westminster. He died at Hastings 3rd April, 1819, and on the 17th of the same month was buried in Westminster Abbey with military honours. Only three specimens of this medal were struck in copper.

## ALEXANDER HERZEN, 1812—1870.

DECENNIIUM OF FREE RUSSIAN PRESS IN LONDON, 1863.

*Obv.*—Head to right; below, CH. WIENER. *Leg.* ALEXANDER HERZEN.

*Rev.*—Bell inscribed in Russian characters ZEMLYA I VOLGA (the Earth and the Will), and VIVOS VOCO! dividing the dates 1853 and 1863. *Leg.* FIRST DECENNIIUM OF THE FREE RUSSIAN PRESS IN LONDON.

2. MB. Æ.

Alexander Herzen, a Russian author, was born at Moscow in 1816, and before he had concluded his university studies was seized with some of his fellow-students on the pretext of maintaining sentiments hostile to the Government and banished to Perm, not far from Siberia. In 1842 he was permitted to return to Moscow, and devoted himself exclusively to literature. In 1847 he left Russia, and after visiting other parts of Europe took up his residence in London, where he later on established a publishing-house for printing and circulating Russian translations of the writings of Louis Blanc, Mazzini, and kindred authors. In 1856 he founded the *Kolokol* (*The Bell*), a journal which attained a large clandestine circulation in Russia, and through which he paved the way for the emancipation of the serfs, for the abolition of corporal punishment in the army, &c. In 1865 he removed to Geneva, where he continued to publish the *Kolokol*, but could not sustain it. He died in Paris 21st January, 1870. His confiscated Russian estates were in 1874 restored to his only surviving brother.

SIR BENJAMIN HEYWOOD, BART., 1793—1865.

MANCHESTER MECHANICS' INSTITUTION EXHIBITION, 1840.

*Obv.*—Head of Heywood to left. *Leg.* SIR B. HEYWOOD BART. PRESIDENT OF THE MANCHESTER MECHANICS INSTITUTION FROM ITS COMMENCEMENT A.D. 1824.

*Rev.*—Turreted female figure standing facing, holding wreath in left hand, and pointing with right to the "Mechanics' Institution" in the background; at her feet, cornucopia, palette, bust, mechanical appliances, &c., and behind, beehive on stand, river with ship, buildings, &c. *Leg.* STRUCK OFF DURING THE THIRD ANNUAL EXHIBITION HELD 1840. G. R. COLLIS DEL.

2:1. W. S. Lincoln, Æ.

Sir Benjamin Heywood, banker, son of Nathaniel Heywood, was born at Manchester, and on coming of age was admitted a partner in his father's bank, eventually becoming head of the firm. He was greatly interested in the welfare, and especially the education of the working classes, and it was chiefly through him that the Manchester Mechanics' Institution was founded. He was President from its commencement in 1825 until 1848. He was elected M.P. for Lancashire, but on account of ill health retired in the following year. He was created a baronet in 1838, and became F.R.S. in 1843.

ROWLAND, VISCOUNT HILL, 1772—1842.

CAPTURE OF FORTS OF ALMAREZ, 19 MAY, 1812.

1. *Obv.*—Head of Hill to left; on neck, MILLS . F . H (J. G. Hancock). *Leg.* LIEUT. GENERAL LORD HILL.

*Rev.*—The river Tagus, over which broken bridge with cannon, shot, &c.; above, Victory holding palm-



branch, flying right, and conducting Britannia armed with spear and shield. In the exergue, **ALMAREZ MAY XIX MDCCCXII.**

1·6: MB. Æ. Pl. XVIII. 5.

Distinguished general. Second son of Sir John Hill of Hawkstone. Entered the army at an early age, served as aide-de-camp at the siege of Toulon, and as colonel of the 90th Regiment, accompanied Sir Ralph Abercromby's expedition to Egypt, and was wounded at the battle of Alexandria. In 1808 he went to Spain under Sir Arthur Wellesley, whose untiring and gallant coadjutor he proved throughout the whole campaign. (See next medal.) In 1810 he received the independent command of the second army corps of Wellington in Portugal, greatly distinguished himself at Talavera and Arroyo Molinos; and in 1814 captured the forts of Almaraz, which cut off the communication between the French armies on the north and south sides of the Tagus, for which service he was rewarded with the title of Baron Hill of Almaraz. In 1813 he commanded the English and Hanoverian troops in Belgium, and at Waterloo was at the head of the brigade which repulsed the final effort of the French Imperial Guard. In 1828 he was appointed General Commanding-in-Chief, and on resignation of that office in 1842 was created a viscount.

The above medal is one of Mudie's series of national medals. The head on the obverse was taken from a bust by Hopper.

#### HIS VICTORIES IN SPAIN COMMEMORATED, 1815.

2. *Obv.*—Head of Hill to right; on neck, M (Mills). *Leg.*  
**LIEUTENANT GENERAL LORD HILL.**

*Rev.*—Within laurel-wreath, inscription in nine lines,  
THE BRAVE COADJUTOR OF THE GREAT  
WELLINGTON IN THE DELIVERANCE OF  
SPAIN.

1.55. MB. ST.

COLUMN ERECTED TO LORD HILL AT SHREWSBURY, 1816.

3. *Obv.*—Bust of Hill to right, bare; on truncation, HALLIDAY. F. *Leg.* ROWLAND LORD HILL.

*Rev.*—Column surmounted by statue of Hill, right hand resting on sword; below, 1816. *Leg.* ANIMO NON ASTUTIA.

2.1. MB. Æ.

On Lord Hill's return from the Peninsula in 1814 he met with an enthusiastic reception at Shrewsbury, where it was resolved to commemorate his victories by the erection of a column. This memorial is of the Doric order, is 133 feet high, surmounted by a statue, and was erected by a county subscription at a cost of over £6,000, beside the London Road, Shrewsbury. The following are the victories enumerated on it: Roleia, Vimiera, Corunna, Douro, Talavera, Busaco, Arroyo Molinos, Almaraz, Vittoria, Pyrenees, Nivelle, Nive, Hilllette, Orthez, Aire, Tarbes, Toulouse, and Waterloo.

THE REV. ROWLAND HILL, 1744—1833.

MEMORIAL, 1838.

*Obv.*—Bust of Hill facing, in clerical dress. *Leg.* REV<sup>d</sup>.  
ROWLAND HILL, M.A. BORN AUGUST  
22, 1744. DIED APRIL 11, 1838.

*Rev.*—Within circle formed by a snake with its tail in its mouth, inscription in six lines, A GOOD MAN,  
FULL OF THE HOLY GHOST AND OF  
FAITH. Above, celestial crown; around, BORN  
AT HAWKSTONE, SALOP, 49 YEARS MI-  
NISTER OF SURREY CHAPEL.

1.75. MB. ST. PL. XVIII. 6.

Divine; brother of General Lord Hill (see preceding medals), was educated at Eton and St. John's College, Cambridge. Before he was of age to take orders he occasionally preached at the Tabernacle and at the Tottenham Court Road Chapel, which threw obstacles in the way of his receiving ordination. Eventually the Bishop of Bath and Wells admitted him to deacon's orders, the highest step he was permitted to attain in the Church, and appointed him to the curacy of Kingston, in Somersetshire. In 1783 Surrey Chapel, London, was erected for him, and although it was never licensed as under his pastoral care, he retained connection with it till his death in 1833. His earnest, eloquent, eccentric preaching attracted large congregations, but as a preacher he was exceedingly unequal. He was the first chairman of the Religious Tract Society, was an active supporter of the British and Foreign Bible Society, and a warm advocate of vaccination.

### SOLOMON HIRSCHTEL, 1761—1842.

#### MEMORIAL, 1842.

*Obv.*—Bust of Hirschtel to right, in dress and cap of the Chief Rabbi. *Leg.* SOLOMON HIRSCHTEL, CHIEF RABBI.

*Rev.*—In centre, scroll of the law; around, Hebrew inscription, of which the following is a translation: "In memory of the departure of my lord and master Solomon, of the righteous be blessed, on the 27th month of Marcheshvar four thousand and thirty-three; for forty years he fed the flock here, and his years were eighty-one."

24. MB. ST.

Solomon Hirschtel, Chief Rabbi, born in London in 1761, son of Rabbi Hirsch Levin Berliner, Chief Rabbi of

Berlin, went with his father to that city in 1765, and in 1793 became chief rabbi of Prenzlau, in Prussia. In 1802 he succeeded Tewell Schiff as chief rabbi of the German and Polish congregation of Jews in London. He performed the duties of his office for forty years with much wisdom and tact, and under his rule the Jewish community in England was emancipated from almost all legal disabilities. He died in London, 31st October, 1842, and was buried in the Jewish Cemetery in the Mile End Road. His portrait by Barton was engraved by Holl.

BENJAMIN HOADLEY, BISHOP OF WINCHESTER,  
1676—1761.

MEMORIAL, 1761.

*Obv.*—Bust of Hoadley to left, in gown and wig; he wears badge of the Garter attached to ribbon.  
*Leg.* BENJ : HOADLEY . EPISCOPUS .  
VINTON. GOSSET. M. KIRK. F.

*Rev.*—In landscape, mitre and crozier on altar, inscribed on base KIRK. F., and oak-tree, against which rests shield with arms of Hoadley within motto of the Garter. *Leg.* VIGET. AD. EXTREMVM.  
In the exergue, NAT. NOV. XIV. MDCL-  
XXVI. MORT: APR: XVII. MDCCLXI.

1.45. MB. Æ.

This eminent prelate, born at Westerham, in Kent, was educated at Norwich and Catherine Hall, Cambridge, and taking orders, was, in 1701, chosen lecturer of St. Mildred in the Poultry, London, in 1704 obtained the rectory of St. Peter-le-Poer, Broad Street, and was soon after engaged in a controversy with Dr. Atterbury, on the extent of the obedience due to the civil power by ecclesiastics, which secured him the applause of the House of Commons. (For medal commemorating this controversy,

see *Med. Ill.* vol. ii. 368—212.) His next preferment was to the living of Streatham, and in 1715, on the triumph of the Whigs, he was made Bishop of Bangor. At this time arose the celebrated Bangorian Controversy, as it was called, Hoadley maintaining that the clergy could claim no civil powers. From Bangor he was removed successively to Hereford, Salisbury, and Winchester, where he died, 17th April, 1761. Bishop Hoadley was prelate of the Order of the Garter.

JOHN CAM HOBHOUSE, LORD BROUGHTON, 1786—1869.

RELEASE FROM NEWGATE AND ELECTION FOR WESTMINSTER,  
1820.

*Obv.*—Head of Hobhouse to right. *Leg.* I. C. HOBHOUSE ESQ. M.A: F.R.S.

*Rev.*—Inscription in fifteen lines across field, THE ARDENT AND ESTEEMED ADVOCATE OF THE FREEDOM OF THE SUBJECT, THE LIBERTY OF THE PRESS, AND THE CONSTITUTIONAL RIGHTS OF HIS COUNTRYMEN, WHO HAS PROVED HIMSELF UNDAUNTED AMID THE ATTACKS OF ARBITRARY POWER.

16. MB. Æ. Pl. XVIII. 7.

Lord Broughton, better known as Sir John Cam Hobhouse, statesman, eldest son of Sir Benjamin Hobhouse, was educated at Westminster and Trinity College, Cambridge, where he became acquainted with Lord Byron, whom he accompanied in some of his travels in Greece. His *Letters to an Englishman*, followed by a pamphlet entitled *A Trifling Mistake*, published in 1819, brought him under the censure of Parliament, which resulted in his being committed as a prisoner to Newgate. On his release in the following year the public felt that he had

been unfairly treated, and on his standing for Westminster in the Liberal interest, he was enthusiastically returned. His steady advocacy of Whig measures was rewarded in 1833 by the Chief Secretaryship for Ireland. In the following year he was made First Commissioner of Woods and Forests, was President of the Board of Control from 1835 to 1841, and again, from 1846 to 1852. His views became moderate with advancing years, and after being raised to the peerage in 1851, his chief interests were literary.

FREDERICK HODGSON.

THE BARNSTAPLE ELECTION, 1824.

*Obv.*—Inscription in ten lines across field, BARNSTAPLE  
THE INDEPENDENCY OF THIS BOROUGH  
WAS SECURED BY ELECTING FREDERICK  
HODGSON Esq. OUR REPRESENTATIVE  
IN PARLIAMENT 8: MARCH 1824.

*Rev.*—Inscription in three lines across field, HODGSON  
181 NOLAN 158 ALD<sup>N</sup> ATKINS 115. Around,  
"THE VICTORY AND THE GLORY ARE  
YOUR OWN."

1·65. MB. R.

At the Barnstaple election, which took place in March, 1824, there was a sharp contest between Mr. Nolan, the late sitting member, Mr. Alderman Atkins, and Mr. F. Hodgson. The last was at the time absent on the Continent; his cause was, however, so well supported by his friends that he won the election by a majority of twenty-eight.

## JOHN HODGSON, 1806—1869.

ELECTED M.P. FOR NEWCASTLE, 30 JULY, 1830.

1. *Obv.*—Bust of Hodgson to left, in coat, &c.; on truncation, T. W. INGRAM. Above, JOHN HODGSON . ELSWICK HOUSE. Below, BORN, JULY 30, 1806. Around, ELECTED . M.P. FOR NEWCASTLE ON TYNE JULY 30<sup>TH</sup> 1830.

*Rev.*—Shield, arms of Hodgson; below, on scroll, MISERIS . SUCCURRERE . DISCO. *Leg.* THE STRUGGLE OF FIFTY YEARS ACCOMPLISHED . EMANCIPATION.

2·25. MB. Æ.

John Hodgson, of Elswick House and Stelling Hall, Northumberland, represented Newcastle-on-Tyne in the four Parliaments of William IV., was High Sheriff of his county in 1849, and in 1836 assumed by sign manual the additional surname of Hinde. He died, 25th November, 1869. At the election, 30th July, 1830, there was no contest at Newcastle-on-Tyne, Sir Mathew White Ridley being returned in the Whig interest and Mr. John Hodgson on the Tory side.

ELECTED M.P. FOR NEWCASTLE, 30 JULY, 1830.

2. *Obv.*—Bust of Hodgson, &c., as the preceding.

*Rev.*—Inscription in six lines across field, NOMINATED BY ARCHIBALD REED, & SECONDED BY SANDERSON ILDERTONESQUIRES. Around, THE FREEMEN SAY . HE IS OUR CHOICE AND WE WILL RETAIN HIM.

2·25. MB. ST.

ELECTED M.P. FOR NEWCASTLE, 30 JULY, 1830.

3. *Obv.*—Bust of Hodgson, &c., as on No. 1.

*Rev.*—Within wreath of laurel and oak, HIS INTEREST  
IS OURS. Around, ALWAYS READY. HE  
IS OUR CHOICE AND WE WILL BE FAITH-  
FUL.

2·25. MB. ST.

WILLIAM HOGARTH, 1697—1764.

ART UNION OF LONDON MEDAL, 1848.

*Obv.*—Bust of Hogarth to right, in embroidered waist-  
coat, open coat and cap ; on truncation, L. WYON.  
Behind, HOGARTH.

*Rev.*—Two men bribing a third; below, HOGARTH .  
DES. L. WYON SC. *Leg.* HE THROUGH  
THE EYE CORRECTS THE HEART. In the  
exergue, ART-UNION OF LONDON 1848.

2·15. MB. Æ.

This is one of the prize-medals of the Art Union of London, and as it was not struck till nearly a century after the death of Hogarth, it is not necessary here to give any particulars of the career of that eminent painter and engraver, whose history is so well known.

THOMAS HOLLOWAY, 1800—1883.

MEDALLIC PORTRAIT, 1858 (?)

1. *Obv.*—Bust of Holloway to left, bare ; on neck, J. MOORE F.

*Rev.*—Plain.

2·5. W. S. Lincoln, Æ.

This is a proof from a die which does not appear to have been completed. The medal bears no inscription besides that of the engraver, but there is no doubt that it bears a portrait of Thomas Holloway, and that it was the



original piece from which the next medalet was copied. It is therefore probably unique.

Thomas Holloway was the well-known proprietor of Holloway's patent pills and ointment. He is said to have been born at Devonport, and that the receipt for his pills was given to his mother by an old German woman. He set up business in London in 1837, and at first met with little success. Believing, however, in the power of advertising, he persisted in this mode of increasing his business, and by that means realised a very large fortune, a great part of which he devoted to the building of a sanatorium or hospital for the mentally afflicted of the lower classes, and to a Ladies' College at Egham. The cost of these two buildings has been about a million sterling.

#### ADVERTISEMENT MEDALET, 1858.

2. *Obv.*—Head of Holloway to left; on neck, J. MOORE. *Leg.* PROFESSOR HOLLOWAY LONDON.

*Rev.*—Salus seated facing, her right arm resting on low column on which is a globe; and holding in left hand a goblet from which serpent entwined round lighted altar feeds. *Leg.* HOLLOWAYS PILLS AND OINTMENTS.

185. MB. Æ.

The obverse of this medalet is copied from the preceding piece, and the type of the reverse is adopted from devices frequently found on Roman Imperial coins.

H. GRUEBER.

## NOTICES OF RECENT NUMISMATIC PUBLICATIONS.

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*The Origin of Metallic Currency and Weight Standards.*

By W. Ridgeway, M.A. Cambridge, 1892.

This original and highly suggestive work deserves a far more detailed notice than I am able to devote to it in the pages of the *Numismatic Chronicle*. I may say at the outset that it is completely subversive of the accepted theory of the origin and transmission of the weight standards, with the names at least of which all numismatists are familiar, such as the Babylonian, the Persian, the Euboic, the Æginetic, the Phœnician, &c.

The orthodox theory, as every student knows, is that the Chaldean and Babylonian sages, deeply skilled as they were in astronomy and mathematics, had, in very remote ages, elaborated on a scientific basis a sexagesimal system of weights and measures, according to which 1 talent was equivalent to 60 minæ, and 1 mina to 60 shekels, the weight of the shekel being 180 grains; and furthermore that this Babylonian shekel of 180 grains, and its double, 260 grains, were transmitted by means of the Lydians on the one hand, and of the Phœnicians on the other, by two great trade routes, one by land across Asia Minor, and the other by sea, step by step from island to island across the Ægean into European Greece, where they became domiciled under the names of the Euboic and Phocaic gold staters, on the basis of which all the various silver standards were subsequently developed.

Mr. Ridgeway's theory, on the other hand, is that, ages before scientific methods were dreamed of, all the peoples of the ancient world from Central Asia to Gaul and Spain, possessed a common unit of barter in the ox or cow, in terms of which all values were expressed; as, for instance, in the Homeric poems, where we read of "golden arms for brazen, those worth 100 kine for those worth 9 kine."

The ox, according to Professor Ridgeway, was more or less equally distributed from one end to the other of the vast region with which he deals; and he adduces very telling evidence to prove that gold was also equally distributed over the whole of the territories in question. The inference which he draws is that gold stood everywhere to the ox in approximately the same

relation, and that, as by slow degrees it came to be substituted for the ox as the recognised medium of exchange, so the weight in gold which had from time immemorial been the accepted equivalent of an ox, became the universal gold unit. This unit he further thinks to have been the same as the Homeric talent, viz., 180 grains.

How it came about that all the races of the ancient world arrived at a general agreement with regard to the value of an average ox in grains of gold, is, it seems to me, one of the chief difficulties which confront the inquirer, and how far the author has been successful in solving it time will, perhaps, show. For my own part I am inclined to accept the writer's arguments as very weighty though not quite convincing. Following the modern inductive method of reasoning, Professor Ridgeway tells us how the half-civilised races of our own time fix their standards of weight by means of the natural seeds of plants, and he further demonstrates how, in countries where barter is still the rule, the exchange values of all goods and domestic utensils, from the iron hoe at the bottom of the scale to the buffalo at the top, stand in a fixed relation to one another, and how, among the wild tribes of Annam and Laos, the hoe is equated to a small weight of gold dust corresponding to that of a single grain of maize, and how it is thus quite an easy matter for these people to calculate the value of all other articles from the hoe upwards to the buffalo in weights of gold dust.

A similar empirical method of fixing values was, the author argues, universally practised in the remote ages before the invention of coined money; and thus, when gold came to be substituted for goods or cattle as the accepted measure of value, the weight of the gold unit or *stater* naturally came to depend in each district upon the recognised value in bullion gold or gold dust of the principal unit of barter in that district; and, as gold stood almost everywhere in the same relation to the ox, it follows that wherever the ox had been the ancient measure of value, there the gold *stater* would be of one and the same weight, and he brings documentary evidence to show that this weight was about 180 English grains.

The development of the various silver standards known as the Æginetic, the Phœnician, &c., depended, according to Professor Ridgeway, upon the market value in each district of silver in relation to gold; the constant endeavour of each silver coining community being to organize its currency in such a manner as that a definite number of silver units or *staters* (usually ten) might exchange at par with the old and still universally prevalent ox unit in gold, even when that unit was not expressed in the form of a gold currency.

The various communities of the Greek world were consequently always engaged in an "endless quest after bimetallism," and, as the exchange value of silver was a fluctuating one, the weights of the silver coins were continually being raised or lowered in order to accommodate them to the market value of silver in relation to gold.

In all this I confess that I am unable to follow Professor Ridgeway, for I do not see that there is any sufficient evidence to prove that silver and gold stood in different relations to one another on the markets of neighbouring cities, which nevertheless employed simultaneously different standards for their silver coinage; for how on this hypothesis can we account for the frequent changes of standard noticeable at one city, while at another, almost within sight of it, the weight of the silver stater might remain unchanged for centuries? Take, for instance, as an example, Teos in Ionia, where the Æginetic standard was the only one in use for nearly two hundred years, say from B.C. 550 to 400 or later, and compare with this the coinage of the neighbouring town of Erythræ, of which the earliest silver coins follow the Phœnician standard, which is subsequently abandoned for the Persian, which in its turn soon gives place to the Rhodian standard. Other considerations, political or domestic, quite apart from the market value of silver, must, one would think, have been at work here to bring about such frequent changes in the weight of the silver coin; for it is hardly conceivable that while the value of silver in its relation to gold remained for so long a time fixed at Teos, it can have been constantly fluctuating, during the same period, less than thirty miles off, at Erythræ.

With regard to Professor Ridgeway's opinions on the origin of coin-types, I may say once for all that in spite of his plausible arguments to prove that they are mainly commercial in their symbolism, I still hold with Professor E. Curtius that, in a very large majority of cases, they are religious or hieratic, and that there is no more evidence to prove that the tortoise on the coins of Ægina indicates that the Æginetans traded in tortoiseshell; that the buckler on the coins of Boeotia points to a manufacture of oxhide shields; or that the bipennis on the coins of Tenedos shows that the people of that island traded in axes, than there is to warrant us in thinking that the inhabitants of Abdera and Teos dealt in griffins, the Athenians in owls, the Corinthians in winged horses, the Agrigentines in eagles and crabs, or the Geloans in man-headed bulls.

All this is, however, quite outside the main lines of Professor Ridgeway's work, a work of the highest value and originality, which I confess has done much to shake my faith

in the time-honoured theory that all the Greek weight standards were imported from the East, and derived from the sexagesimal system of the Babylonians at a period subsequent to its full development on a scientific basis. I cannot, however, share the author's opinion that the Greek silver standards were all of indigenous origin, and that transmission of weight units from East to West by trade routes had not taken place in very early times.

The names by which the standards of weight are known—such as the Phœnician, the Persic, the Rhodian, &c.—may be sometimes misleading, as implying too much, for it is no doubt true that many cities which adopted, for instance, the so-called Phœnician stater of 220 grs., had not received it originally from the Phœnician traders, but had chosen it independently for reasons which we are now unable to fathom. Still, as this particular stater seems to have been first introduced into European Greece from the East through the intermediation of the Phœnicians, it is convenient to call it a Phœnician stater. The same argument, of course, applies to the Æginetic, the Persic, the Euboic-Attic, the Rhodian, and other staters.

These and such-like names must not be interpreted too literally. Suppose, for instance, we abandon the designation, "Persic stater," we have then absolutely no distinctive term by which to specialise the stater of 170 grs.; and the old name has, at any rate, this advantage—that it serves to remind us that the stater in question was equal to two unmistakably Persian drachms or sigli bearing the effigy of the Great King, although we may not be able to prove that its adoption by this or that Greek state was in every case owing to Persian influence.

In conclusion, I wish heartily to commend Professor Ridgeway's fascinating book to all who take any interest in metrological studies as an honest and conscientious attempt to get at the root of our knowledge of the matter by rigorously testing it by the methods of modern scientific inquiry.

BARCLAY V. HEAD.

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The *Revue Numismatique*, Part II., 1892, contains the following articles:—

1. E. BABELON. Greek coins recently acquired by the French Cabinet des Médailles.

Among the more important specimens described in this article, I note a new variety of one of the extremely archaic electrum

staters of Ionia. The type of the obverse, according to M. Babelon, is a recumbent greyhound bitch. From the photographic reproduction on Pl. IV. 1, I should prefer to call it a rudely executed lioness. The coin belongs to the class figured in *Brit. Mus. Cat. Ionia*, Pl. III. 8—6.

The gold double-stater of Philip of Macedon is, as the writer points out, undoubtedly barbarous. There has lately been a find of these coins in the neighbourhood of Constantinople, and it seems certain that they are Thracian imitations of Philip's coins.

The fine tetradrachm of Mithradates the Great is rendered additionally interesting from the fact that it is dated in the thirteenth month of the year 223 of the Pontic era (= B.C. 75—74). The indication of a thirteenth month proves the year 223 to have been an embolismic or intercalary year of the Metonian Calendar. (See *Num. Chron.*, 1889, p. 379.)

The *Bibliothèque* has also acquired a second specimen of the hitherto unique coin attributed by me conjecturally to Cyrenaica (*Num. Chron.*, 1891, Pl. I. 3). Both the bunch of grapes on the obverse and the Wind-god on the reverse are from the same dies which served for the British Museum specimen.

On Pl. IV. 12, M. Babelon figures a coin of Cyme, in Æolis, of the Persian or Rhodian (reduced) weight, 145 grs. This is the third specimen at present known of these rare coins. (See *Num. Chron.*, 1892, p. 17.) They are of better style than the well-known tetradrachms of Cyme, and somewhat earlier in date.

Pl. IV. 14 shows the second known coin of Hyllarima, in Caria, a town which Professor Ramsay believes to have been situated a little to the south-west of Stratonicea. (*Num. Chron.*, 1891, p. 139.) The coin of Siöcharax, in Phrygia (Pl. IV. 15), reading **CIOXAPAKEITΩN**, casts some doubt upon the correctness of the reading of a coin of this city in the Waddington collection given by me as **IEPOXAPAKEITΩN**. (*Hist. Num.*, p. 565.)

M. Babelon also records the purchase of Imperial coins of Tarsus, of Cibyra, of Dionysopolis, and of Tralles.

2. E. DE VILLARET. Japanese Numismatics. This article will appeal through its rich series of no less than 12 plates to all students of the class of coin with which it deals. The author treats his subject historically, dividing it into five chronological periods ranging from the origin of the Japanese coinage in the eighth century of our era down to the present time.

3. A. HEISS. A review of the present state of our knowledge of ancient Spanish numismatics. This is a notice of two little works by Don Alvaro Campaner y Fuertes, in which he dis-

cusses, 1st, the coins issued in the Spanish Peninsula from the time of the Greek colonisation down to the reign of Caligula; 2nd, the coinage from the Roman invasion to the total expulsion of the Romans in the reign of Heraclius; and 3rd, the coins of the Suevi and Visigoths. The most useful part of the work appears to be that which deals with the interpretation of the Græco-Iberian, Libyco-Phœnician, and Iberian inscriptions, concerning which so much has been already written by De Saulcy, Boudard, Delgado, Zobel, and M. Heiss himself.

4. G. BAPST. On a medal of Louis II., Prince de Condé, by the medallist Chéron, 1679, for the execution of which it is recorded in the archives of Condé that the artist was paid a sum of 550 livres.

5. J. A. BLANCHET. On some seventeenth-century jetons of Conrad and Draco, kings of Chios, by the medallist Pierre Blaru of the Paris mint, 1687—1686.

6. E. BABELON. On coins of Cappadocia with Aramæan inscriptions of Datames, Abrocomas, and Ariarathes. This paper is a valuable contribution towards the study of the series of Satrapal coins with Aramaic inscriptions, and may prove a timely warning against the too hasty adoption of readings of Aramaic legends by numismatists who are sometimes tempted to treat as historical, names of Satraps and rulers whose existence is purely conjectural.

When, some years ago, M. Six published in the *Numismatic Chronicle* (1884) his interesting article on the Satrap Mazæus, his new reading *Tarcamos* on certain Satrapal coins of Cilicia which had previously been read *Dernes* by de Luynes and *Datames* by Waddington, met with such general acceptance that I had no scruple in adopting it in my *Historia Numorum*. Now, however, M. Babelon brings forward such weighty arguments in favour of M. Waddington's reading that I am compelled to abandon the hypothetical *Tarcamos* and give my suffrage for the historically well-known *Datames*. M. Babelon shows that the engraver of the coins, who was probably a Greek, was but imperfectly acquainted with the Aramæan characters, and that the letters *Kaph*, *Daleth*, and *Resh* are so often confounded that no solid arguments can be adduced in favour of the reading *תרכמו* (*Tarcamu*) in preference to *תדמו* (*Tardamu*), or *תדמו* (*Tadnamu*), either of which might perfectly well represent the name of which the Greek form was *Datames*. Another point which M. Babelon attempts to establish is that *Datames* was succeeded as Governor of Sinope by *Abrocomas*, whose rule extended probably from B.C. 368—362. His coins, according to M. Babelon, are those rare drachms with Sinopean types which M. Waddington proposed to read *Abdemon*, *עברמן*, and

which M. Roinach has lately read *Abdammu* or *Abdammon*, עבדממו. The reading, according to M. Babelon, is עבר[כ]מו, *Abrocomu*. This *Abrocomas*, who is mentioned by both Xenophon and Isocrates, the writer thinks was immediately succeeded by Ariarathes, B.C. 362—322, who struck coins both at Sinope and at Gaziura. Between Datames and Ariarathes M. Six has inserted, in addition to *Abdemon* (for whom M. Babelon would substitute *Abrocomas*), two other Satraps, *Asasos* (?) and *Orontobates* (?) (*Numismatic Chronicle*, 1885, p. 26). These rulers are quite unknown to history, and M. Babelon is no doubt right in his opinion that the coins of Sinope on which they have been read are merely barbarous or blundered specimens of coins of Datames and of the Satrap whose name he reads *Abrocomas*. This is the gist of M. Babelon's argument, and I may say here that I am in complete accordance with him except with regard to his proposed reading of the name *Abrocomas* on the coins of Sinope. The British Museum has lately acquired from the United States Consul at Sivas a fine specimen of one of these coins on which every letter is firmly and quite distinctly formed as follows:—**𐤀𐤁𐤕𐤌𐤓𐤕𐤍**. Now it is quite evident that the fourth and fifth characters are *identical*, and moreover that they are neither *mem* nor *shin*, but *samekh*. The name must therefore be either עבדסמן or עברסמן, neither of which can stand for the name *Abrocomas*.

I would suggest *Abdsasan* as on the whole the most probable name.

BARCLAY V. HEAD.

## MISCELLANEA.

THE following is a description of a seventeenth century token shown at the meeting of the Numismatic Society on the 16th May, 1892:—

*Obv.*—A little nearly naked child, with loose drapery on back, reclining, facing, on the ground and leaning on a skull. On either side a flower. In the background, building with spires, apparently meant to represent a church. The whole type surrounded by a serpent with its tail in its mouth. No legend.

*Rev.*—A rose. Legend in two circles:—AS · SOONE : AS · WEE · TO · BEE BEGVNNE : WE · DID · BEGINE : TO BE · VNDONE :

Diameter 1·2 inches. Æ struck.



The style of the reverse recalls that of the medal of John Lilburne, 1649 (Hawkins, *Medallic Illustrations*, vol. i., p. 385, No. III). In each medal the reverse type is a rose, the legend is in concentric circles, the mint-mark is a star, and the outer border is of short radiating thick strokes.

The token has, I think, never been described in England, but is somewhat incorrectly figured in a German sale catalogue (*Jules Fonrobert'sche Sammlung überseeischen Münzen und Medaillen*, Von Adolph Weyl. Berlin [1878], p. 336, No. 3,728), where it is described as referring to Sir Walter Raleigh and North Carolina; but curiously the date assigned to it is about 1660!<sup>1</sup>

The token is very rare; but several examples are known of it. Sir John Evans possesses one, and has kindly informed me that the obverse type is to be found figured in Withers' *Emblems*. London, 1635, folio, p. 45. Here around the type is the legend, FINIS AB ORIGINE PĒDET, and the English legend is given in two separate lines above the illustration:

"As soone as wee to bee begunne,  
We did beginne to be undone."

I consider that the token commemorates no special event, but must rather be regarded as a medallic "memento mori" of about the middle of the seventeenth century. My reasons are the following three:—

*Firstly.* The resemblance of the token to the medal of John Lilburne, to which my attention was first directed by Mr. Gruober.

*Secondly.* The design may have been taken from an illustration in Withers' *Emblems*, just as, perhaps, the reverse design of a medal of Charles I., dated 1648, was.<sup>2</sup> Withers' *Emblems* was printed in 1635.

<sup>1</sup> It is described by Atkins as an early coin of America, supposed to have been issued for Virginia by Sir Walter Raleigh in 1584 (*Coins and Tokens of the Possessions and Colonies of the Brit. Emp.*, 1889, p. 250).—ED.

<sup>2</sup> The medal is described in *Medallic Illustrations*, vol. i., page 341, No. 187. On the reverse is a hammer striking a diamond on an anvil. Legend, INEXPUGNABILIS, 1648.

In Withers' *Emblems*, page 171, is the illustration of a similar device: a hand issuing from a cloud holds a hammer to break a diamond on an anvil. The legend across the device is VIRTUS INEXPUGNABILIS. Above are two lines in English:—

*Thirdly.* The type, I consider, has nothing to suggest any historical allusion. On the contrary, I think it can only be interpreted as a "memento mori." On one side the rose represents the full blooming life; on the other side death is represented by the skull. Perhaps the child and the flowers springing up signify the continuance of life; whilst the eternal course of nature is indicated by the serpent surrounding the whole device.

There are several other examples of a medallie "memento mori" of different periods which may be compared to the one described above. An early one is found in a well-known large Italian medal, dated 1466, by Giovanni Boldu (Friedländer, *Italienische Schatzmünzen*, Berlin, 1882, p. 89, No. 7, figured on Plate XIV., No. 7). On the obverse the young head of the Emperor Caracalla is represented, and on the reverse is the legend, IO SON FINE, with a skull and scattered bones. On one side of the skull a little winged boy rests, holding a torch. The mourning boy on the other side of the skull perhaps represents the new life, though sorrowing for the dead.

On a seventeenth-century halfpenny token of John Brearelife, of Halifax, the obverse type represents a skull and crossed bones, with legend, on a label above, RESPICE FINEM. He was however a surgeon.

A little silver piece of Bâle, in Switzerland, of about the same time as the last piece, or a little later, has on the reverse a skull and crossed bones under a rose-bush in flower, with the legend, HEVT. RODT. MORN. DODT. (To-day, red; to-morrow, dead.)

F. P. WEBER.

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FORGERIES OF ROMAN "LARGE BRASS" COINS.—It may be well to bring to the notice of collectors of Roman coins a series of forgeries which are now being manufactured in Italy. So far as we have seen them, they consist only of specimens of the so-called "large brass" class. In the spring of last year our President, Sir John Evans, received from Italy a "large brass" coin of Tranquillina. As the copper coins of this

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"True virtue firme will always bide  
By whatsoever sufferings tride."

On the other hand, a device on page 161 of Withers' *Emblems* is found (at least a similar one) on the reverse of a large medal, dated 1519, of Erasmus of Rotterdam. The type is a man's head on a cubical boundary-stone inscribed TERMINVS. Legend, CONCEDO NVLLI.

Empress are scarce, a high price was asked for it. At first sight the coin seemed to be perfectly genuine. The lettering was good, the patina, which was dark green, seemed to be ancient, and the reverse type was well executed; but what rendered the coin doubtful was the workmanship of the bust on the obverse. It was of rather low relief, especially towards the lower portions, and the hair had all the appearance of a cinquecento cast medal which had been carefully tooled. It need scarcely be said that Sir John Evans quickly detected that the coin was false, and returned it to its owner. The next piece to appear was a "large brass" of Britannicus, one of the rarest pieces of the Roman series. This was exactly similar in style and work to the coin of Tranquillina, and though some who saw it were at first inclined to believe in it, yet it was generally pronounced to be a forgery. The mystery surrounding these pieces has now been cleared up in rather a singular manner. Mr. Henry Wallis, of the South Kensington Museum, whilst staying last spring with a friend at Naples, was shown by him a "large brass" of the Empress Didia Clara, which he said he had purchased for rather a small sum, but of the genuineness of which he was not certain, though the patina on it seemed good; but he added, "This point I shall soon be able to decide, as the seller is to bring me some more." In a few days the seller of the coin called again, and this time he brought with him some twenty pieces, amongst which were several exact duplicates of the Didia Clara coin previously purchased. There was now no doubt of the falseness of all the coins, and, after a diligent inquiry, Mr. Wallis's friend found that they had been manufactured in or near Naples. The dies used for striking these coins are of modern manufacture, not improbably made by a new mechanical process by means of which exact copies can be obtained of the original object. When, however, imperfections occur in the original, then the dies have to be touched up by the graving tool. This accounts for the peculiar appearance of the hair on the coin of Tranquillina noticed above. The coins themselves are said to be genuine, but worthless, Roman pieces re-struck from the modern dies, and thus the apparently ancient patina is obtained. Mr. Wallis, having secured two or three specimens of these forgeries for himself, has kindly presented one to the British Museum, where it can be seen at any time.

H. GRUBER.

## XII.

### THE TYPES AND LEGENDS OF THE MEDIÆVAL AND LATER COINS OF ENGLAND.

MM. ENGEL and SERRURE remark (*Traité de Numismatique du Moyen Age*, I, lix.) very truly with regard to the numerous types and legends occurring on coins, especially of the later Middle Ages, that, while they sometimes allude to contemporary events, one must still be careful not to press the search for such allusions too rigorously, nor seek to explain every religious motto by the facts of history. More often than not such mottoes are either general sentences referring to the prince, state, or city, or even to the general use of money, or else they specially allude to the type of the coin itself. Still, it cannot be supposed that they were ever, on their first introduction, chosen quite at random. They are usually taken from the Vulgate, or, as in the case of the French coinage, from the *Tropes* or *Prosa*, the antiphonic responses in the ancient Liturgies. Their origin in Western Europe is traceable, through the Norman kings of Sicily, to the Byzantine Empire. The motto on the Labarum, *In hoc signo vinces*, easily grew, especially as often its initials only were used, into *Jesus Christus vincit*; and thence the transition was simple to the *Christus vincit*, *Christus regnat*, *Christus imperat*, inaugurated by St. Louis on the French gold. These words formed the famous Acclama-

tions or *Laudes* as old as the tenth century at least, pronounced after the collect at High Mass on Easter Day.<sup>1</sup>

Another Byzantine motto, which occurs in Latin and Greek on coins and seals, *Deus adjuta Romanis*, *κύριε βοήθει τῷ σῶι δούλῳ* A.B., is the prototype of the various *Adjutor* legends, as I may call them. In addition to this the Christians in Spain, and during the crusades in Palestine, were brought into contact with the Mahomedans, and naturally led to imitate the favourite custom of the latter. Thus the motto on the French silver, *Benedictum sit nomen Domini nostri Jesu Christi*, first introduced on the gros Tournois of St. Louis, is traceable, like the type, to his Arabic coins struck at St. Jean d'Acre, and their legend, *Mihi autem absit gloriari nisi in cruce Domini nostri Jesu Christi*.<sup>2</sup> The main stream of development of

<sup>1</sup> See an Article by M. Froehner, *Annuaire de Numismatique*, 1889, pp. 39—55, and Gautier, *Histoire de la Poésie Liturgique*, t. 1, p. 82, 150. The ceremony was striking enough. After the collect some of the chief singers in the choir advanced to the front of the altar and amid dead silence proclaimed the words *Christus vincit*, &c., thrice. Then followed the response, *Exaudi Christe*, three times, and then the short prayers—

For the Church, *Ecclesie sancte Dei salus perpetua!*

For the Pope, *Johanni Pontifici et universo Papa vita!*

For the King (Hugh Capet), *Ugoni regi serenissimo, a Deo coronato magno et pacifico, vita et victoria!*

(From a MS. "Tropaire" of St. Martial, Limoges, circ. 990. *Bib. Nat. Lat.* 1118, fol. 38, Gautier.)

The details varied in different churches. Thus at Vienne two knights, at Lyons six principal citizens, proclaimed the words.

<sup>2</sup> *Annuaire de Numism.*, 1889, p. 47, also Blanche, *Numismatique du Moyen Age*, i. 146. This appropriately crusading text from the Epistle to the Galatians was also, like *Agnus Dei*, &c., on the Aignel, an ancient "Trope" (see Gautier, *Histoire*). The shortened form afterwards adopted, *Sit nomen Domini benedictum*, is of course familiar in our own Liturgy.

this practice seems to have flowed from Sicily through Italy and France to England, and thence back to Aquitaine, whence it spread to Northern Spain. It only slightly touched Germany.

But, leaving the general subject alone, I am more particularly concerned with the English coins and the types and legends first introduced in 1344. And first, as to the double florin or two-leopard piece (as it is called in the proclamation authorising it) and its follower, the noble. In the former there is nothing very remarkable about the type of the crowned seated figure, with the leopards on each side.<sup>3</sup> It is similar not only to the usual obverse of the great seals, but also to that of the then existing French gold coins and of the earlier gold penny of Henry III. The alchemical meaning of the famous *Jesus Transiens*, &c., is surely fairly established now, after the paper in the *Archæologia*, vol. xlvii. p. 137, and the note of Mr. Wroth in our Chronicle (*Num. Chron.*, 3rd Series, ii. 298). I am glad that we have got rid of Sir John Mandeville as an authority for any other interpretation, and that we can accept that which Ruding gives on the authority of Camden (*Remaines*, p. 242) and Ashmole (*Theatrum Chemicum Britannicum*, pp. 442-467). A reference to this latter work will show that this explanation is not quite as far-fetched as it may at first sight seem to be. But this legend must have appeared inexplicable by the type of the obverse; and when the coin was called in, to be succeeded by one of a different weight and value, so that it was advisable that it should be of another type, it would seem to have been a happy thought to illustrate

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<sup>3</sup> The "Carlins" of Charles II., of Provence (1285-1309), have the king enthroned between two lions in the same way.

the mysterious words by a reference to the great victory over the French at Sluys, which was still so much in men's minds. Thus on the noble the legend suggested the type, instead of the type the legend. This view is supported by the words, which Mr. Wroth quotes, of Thomas de Burton, Abbot of Meaux, who, writing fifty years afterwards, ascribes both legend and type to the victory, ignoring the earlier florin, and, in describing the battle, uses the exact words, saying how Edward passed through the French fleets. *Quod videns, Edicardus rex ordine disposito per medium ipsorum transibat et de illis victoriam ut prædicatur adeptus est.* (*Chron. de Melsa*, vol. iii. p. 45, Rolls Ser.)

The next coin, the piece with one leopard, was the true English florin, corresponding in weight with the current Florentine ones, which it was designed to represent. The type of the leopard, taken from the English arms, on this and the similar coin shortly afterwards issued for Aquitaine, was the natural counterpart of the single fleur-de-lys, similar to those in the French arms, on the regular florin, but the explanation of the legend, the first verse of the penitential Psalms, is very difficult. If an historical event is alluded to on a coin, such event must be one preceding, and closely preceding, the date of issue of the coin; in this case, January—March, 1344—5. None such, I think, can be found in the history either of Edward or the nation in general. Besides, one would expect such an allusion, if any, to be made on the larger and not on the smaller coin of the series. A foreign writer, indeed, some years ago, has explained it (*Revue Belge de Numismatique*, 1849, p. 98) as a pious invocation or prayer of the King preparatory to undertaking the war with France; but I think that we can hardly accept the view that Edward

or any other English king would set out on a war with France with a penitential psalm in his mouth. The legend is not, so far as I know, alchemical; though the notions of man tried by God's anger and gold tried in the fire may seem to be much akin, yet the similarity of the language as to trying is not so close in Latin as in English; and though the head-lines of certain psalms appear to have been applied strangely in alchemy, yet it was not in such a way, and this psalm was not one of them. Failing these, the words must, it seems to me, have been, as in the case of the smaller coin, the helm, suggested by the type, the leopard. The leopard is not often mentioned in the Bible, but there is a passage in Hosea which, I think, shows the train of thought pursued. In that passage (c. xiii. 7—11) we read in the Vulgate, *Ero eis sicut pardus in via Assyriorum*.<sup>4</sup> . . . *Dabo tibi regem in furore meo et auferam in indignatione mea*. "God," says the prophet, "lies in wait for his rebellious people like a leopard in the way. He gives them a king in his anger, and takes him away in his wrath." The legend on the coin is the prayer of the king against such a calamity, freely rendered into the very similar but more familiar text of the Penitential Psalm. Though I offer this explanation, I confess that I am not satisfied with it, and I shall be glad if some one can suggest a better.

Little difficulty is presented either in type or legend by the third coin, the helm or half florin; but I would just remark that the legend *Exaltabitur in gloria*, and also the *Posui Neum, &c.*, on the groats, are about the most appropriate texts which could be placed on coins as teaching,

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<sup>4</sup> The Vulgate follows the Septuagint. The A.V. is different — "As a leopard by the way will I observe them."



the one directly, and the other inferentially, the right use of money; for we read (Ps. cxii. 9) that it is the man who hath dispersed, who hath given to the poor, whose horn (or crest) shall be exalted in glory ("with honour," it is in the A.V.). And again (Ps. lii. v. 7), that the man who took not God for his help, trusted in the multitude of his riches.

The crown and annulet which so often occur on Edward's coins, very possibly have reference to the famous crown of his patron saint, Edward the Confessor, and to the ring which the latter was said to have received from St. John.

On the Anglo-Gallic coins of this century the legends are of a similarly devotional character, but more directly allude to the fortunes and position of Edward and the Black Prince in Aquitaine. The several types are for the most part taken from those of the contemporary French coins, which are remarkable for their variety. These latter, however, differ from them in that they all adhere steadily to the same *Christus vincit* legend. The serious character of the Black Prince may have favoured such legends as *Auxilium meum a Domino*, as well as the legend on his pavillons, some of which, according to Ainslie, were struck immediately before his Spanish expedition, *Dominus adjutor meus et protector meus in Ipso speravit cor meum* (Ps. xxviii. 7), which was copied with a curious modification on the coins of Navarre and Spain<sup>5</sup> in the two successive verses of Ps. cxvii.: *Dominus mihi adjutor, non timebo quod faciat mihi homo; Dominus mihi adjutor et ego dispiciam inimicos meos.* (Ps. cxvii. 6, 7).

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<sup>5</sup> Castile, Peter the Cruel, 1350—69, and Portugal, 1367—88. *Ann. de Numism.*, 1889, p. 51.

In the next century the type of the Anglo-Gallic salute was similarly taken from that of a contemporary French coin, which, in its turn, was derived from coins struck by the House of Anjou in Sicily.

In England, in 1465, Edward IV. introduced the angel. While the whole of the old type was reserved for the new ryal, yet the popular ship of the noble was retained for the angel, which succeeded and represented it. In the cross, surmounted as it was at first by the sun, we may, especially bearing in mind the rose ryal, see a direct allusion to the battle of Mortimer's Cross. The type of the obverse, St. Michael and the dragon, was not quite original. It had appeared in a slightly different form in France in the previous century, but its introduction at this time refers clearly enough, I think, to the overthrow of the political dragon; the, as it must have seemed, final destruction of the Lancastrian cause at Hexham in 1464, and the subsequent capture of Henry in that very year. If any one should think that such allusions are too far-fetched and profane for Edward to indulge in, I would refer to a curious illuminated roll of the period (MS. Harl. 7353), which will be found to amply justify it. As for the legends, they are both on the angel and angelet, suggested by the reverse, and liturgical, being taken from the Sarum *Breviary*, for the Feasts of the Invention (May 3rd) and the Exaltation (Sept. 14th) of the Cross. With the slightest alteration, *Per tuam crucem salva nos, Christe Redemptor*, is a response, while *O crux, ave spes unica* occurs there as the first line of the seventh verse of the famous hymn *Vexilla Regis prodeunt*.<sup>6</sup>

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<sup>6</sup> The Responsory at 2nd Vespers runs—

V. *Mihi autem absit gloriari nisi in cruce Domini nostri Jesu Christi.*

The angel seems to have rapidly superseded the ryal as the common gold coin, and the latter was thenceforward struck very rarely; possibly its use was almost exclusively confined to purposes of foreign trade.

The fresh coins introduced by Henry VII. and his successor need little explanation as to type, &c. The sovereigns, of course, explain themselves. When, owing to the change in money value, a new coin was needed in 1526 to succeed the angel, the transition from St. Michael to St. George was an easy and natural one; and the new legend from Prudentius, *Tali dicata signo mens fluctuari nequit*, was as applicable to the cross on the reverse as the former, though curiously enough, it was placed in this instance on the obverse of the coin. There is, however, as Mr. Bergue has remarked, an error in the reading. The second line really is, as the metre evidently requires, *mens fluctuare nescit*. The type of the crowns coined at the same time followed that of the French, in imitation of which they were avowedly introduced. The curious legend, *Redde cuique quod suum est*, on the base groat of 1546, apparently so inappropriate, was, I would suggest, inspired by the passing that year of the Statute 37 Hen. VIII. ch. 9, which, by repealing the laws against usury, and

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R. *Per Tuam crucem salva nos, Christe Redemptor, qui mortem nostram moriendo destruxisti et vitam resurgendo reparasti, Alleluja.*

The seventh verse is a later addition to the hymn of Fortunatus—

“ *O cruz, ave spes unica,  
Hoc passionis tempore  
Auge piis justitiam  
Reisque dona veniam.*”

*O cruz, ave, spes unica* had already appeared on the Magdalon d'or of René of Provence; and both sentences are common to most Breviaries for these feasts.

making a rate of ten per cent. lawful, was the first actual recognition of the legality of interest for money lent.

The riding figure on the silver crown of Edward VI. was a type which had long been common on Continental coins as well as on the English great seal; while the position of the two heads of Philip and Mary was copied from those of their common ancestors, Ferdinand and Isabella. This design besides was not an unusual one on coins of that age.

The variations in the design of some of Edward's gold coins are noticeable, and also the motto introduced on those of 1549: *Scutum fidei proteget eum*. The earliest of the coins with this motto are apparently those with the uncrowned head and mint-mark "arrow," or "bow," with which the shilling with the same mint-mark and legend, *Inimicos ejus induam confusione*, must be contemporary. This legend breaks in remarkably on the usual *Timor Domini fons vitæ*, which occurs from 1547 onwards; and it seems to me very probable that these two legends were suggested in 1549 by the arrest and execution for treason of the Lord Admiral, Lord Seymour of Sudeley.<sup>7</sup> As is well known, Sir W. Sharington, Master of the Mint at Bristol, was mixed up with his conspiracy, and suffered accordingly. *Timor Domini*, &c., was a very natural sentence to use, considering the religious feeling of the reign and the youth of the king. The fluctuations

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<sup>7</sup> Seymour was sent to the Tower on January 17th and executed March 20th. I do not understand Ruding's argument that Latimer, in his sermon preached about this time, must necessarily have alluded to the shilling of 1549, because he calls it the "new" shilling. A coinage does not get old in rather less than two years and he may well have meant the shillings of 1547—8. Besides, the coinage of 1549 was probably after the date of the sermon.

in the fortunes of the reformed and unreformed religions are shown by the legends of Mary and Elizabeth; and the words, *A Domino factum est istud et est mirabile in oculis nostris* are peculiarly applicable to the circumstances of the succession of Mary, Elizabeth, and James. The story may be true that Elizabeth used these words on hearing of her succession, but, of course, this had nothing to do with their being placed on the coins. The last instance of the handsome Lombardic letters occurs on the ryals of Elizabeth, and is probably owing to the antiquity of the type. The strange style on a few of these: ELIZAB. D.G. REX FR. Z. M. PR. A. K. L. REGIN. seems to be rightly explained in Ruding, as referring to the colonization of Virginia in 1584; though the last letter L, in the title, is against the reading there proposed, *Magnæ Provinciæ captæ auspiciis illius*, for which I would substitute, *Continētis Americanæ Litore*, or something of that sort.<sup>8</sup> This explanation is supported by the dedication of the *Faery Queen* to Elizabeth as "Queen of England, France, and Ireland, and of Virginia"; and the known interest taken in the expedition by the Queen, who herself devised the appellation for the land discovered; while the issue of the coins is fixed to this same period by the mint-mark K, which was in use from 1582 to 1584, when it was succeeded by the escallop, a mint-mark also found on the ryals. The long succession of various objects as Elizabethan mint-marks is curiously broken into by this K, and I have one suggestion to make about it, namely, that it has a reference to the last stage in the flirtation of Eliza-

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<sup>8</sup> The legend on the other coin in the Brit. Museum, ELIZABET. ANGL. MA. D. G. P. C. A. L. is apparently a blundered one.

beth with the Duke of Anjou and Alençon. She finally got him out of England in February, 1582 (the year of the introduction of the mint-mark), with a large present of money, and she was continually subsidizing him in the Low Countries till his death in 1584, partly in opposition to Spain and partly in order to pacify the King of France after the insult she had put on him by thus jilting his brother.

Little need be said on the various legends on the coins of James and Charles, as the allusions to their respective fortunes are sufficiently plain; but it may be noticed that *Exurgat Deus dissipentur inimici* was chosen and ordered, as well as the style and blazonry of the new coinage, by James himself on his way to London, in a letter, dated April 13th,<sup>9</sup> from Newcastle, to the Privy Council. Mr. Kenyon has, I think, made a slip in taking *concordia*<sup>10</sup> as a substantive instead of an adjective in *florent concordia regna*. The words evidently form the conclusion of a hexameter, and mean "kingdoms which are at peace (or "in concord") flourish"; and I must protest against the common rendering *Religio protestans* in the Declaration legend. It is true that this expression occurs on a rare private medal (*circ.* 1700) belonging to Sir John Evans,<sup>11</sup> but the age of Milton wrote better Latin, and would have disdained to write or construe *Religio protestans* in the sense intended. The phrase *Religio protestantium* is to be preferred, which is often used by Milton in Cromwell's Latin correspondence.

It is curious to notice how moral sentences have by this time for the most part superseded the Vulgate; and at

<sup>9</sup> Ellis orig. lett. 1st ser. 3, 68.

<sup>10</sup> Kenyon, p. 150.

<sup>11</sup> *Medallic. Illust. Brit. Hist.* ii. 219.

last, after the baldness and poverty alike in design and legend of the Commonwealth, we have purely secular sentiments in Cromwell's *Pax quæritur bello* and the defiant *Has nisi periturus mihi adimat nemo*.

The original Edwardian spirit is recalled by *Quatuor maria vindico*, though it was inappropriate enough on the coin of a king who heard an enemy's guns in the Thames. But Lord Lucas's well-known objection to it at the time was not on this account, but on that of the meanness of the coin on which it appeared. What, however, can be said for *Decus et tutamen* introduced on the milled coins of Charles II.? In spite of Evelyn's recommendation, and Hawkins's approval of it, it seems to me to have been as inane and senseless a motto as could be conceived. It was not even an invention, for the placing letters on the edge had been anticipated by Cromwell.<sup>12</sup> From this time forward the coins have a stereotyped character, the only point for notice being the addition of *Fidei defensor* to the style on the coins of George I., which was doubtless suggested by the political aspects of the succession of the House of Hanover; but it argues, I am afraid, a good deal for the lethargy into which the mint must have fallen that *Decus et tutamen* should have been continued on the coins long after what little meaning the words originally had had been forgotten, down to the present reign. People are never tired of abusing the designers of the recent issue. Let us at least recognise one merit in them, that they have discarded *Decus et tutamen*.

A. E. PACKE.

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<sup>12</sup> Cromwell, it must be admitted, had also on the so-called 50s. piece anticipated the sense of *decus et tutamen* in the somewhat puzzling sentence *Protector literis literæ nummis corona et salus*.

A LIST OF ENGLISH COIN LEGENDS.

Legend.	Date of introduction and coins bearing it.	Source of quotation, if any.	Notes.
Jesus autem transiens per medium illorum ibat.	1344-5. <i>Two-Leopard piece</i> , Edw. III.; <i>Nobles and Ryals</i> , Edw. III.—Edw. IV.: <i>Sovereigns</i> and <i>Half-Sovereigns</i> , Hen. VII.—Edw. VI.; <i>Angel</i> (in 2 instances), and <i>Ryals</i> , Hen. VII. <i>Sovereigns</i> 1561-72, Eliz.	St. Luke iv. 30 (Vulgate).	An alchemical sentence in use among 14th century goldsmiths. Probably retained, after its first introduction, as allusive to the victory at Slays. <i>Jesus</i> is substituted for the original <i>Ipsa</i> of the text to explain its subject. On the double-leopard and early nobles, <i>asidem</i> is omitted.
Domine, ne in furore Tuo arguas me!	1344-5. <i>Florin</i> , Edw. III.; <i>Half-Nobles and Ryals</i> , Edw. III.—Edw. IV.	Psaln vi. 1	"O Lord, rebuke me not in Thine anger!" (A.V.) The first verse of the first of the seven Penitential Psalms. Probable reference, in connection with Hosea xiii. 7-11., to the type of the Florin.
Exaltabitur in Gloria.	1344-5. <i>Helm</i> , or <i>Half-Florin</i> , Edw. III.; <i>Quarter-Nobles and Ryals</i> , Edw. III.—Edw. IV.	Psaln cxli. 9	"His horn (or crest) shall be exalted with honour." (A.V.) Reference to the crested helm, the type of the Half-Florin.
Posui Deum adiutorem meum.	1350. <i>Great</i> and <i>Half-Great</i> , Edw. III.—Eliz. pas-	Psaln lli. 7	Applied by contrast, the text being, "Ecce homo qui non posuit Deum



## A LIST OF ENGLISH COIN LEGENDS—continued.

Legend.	Date of introduction and coins bearing it.	Source of quotation, if any.	Notes.
	sim; <i>Shillings</i> , Hen. VII.— <i>Ediz.</i> ; <i>Crociens</i> , <i>Half-Crociens</i> and <i>Six-pences</i> , Edw. VI.— <i>Ediz.</i> ; <i>Smaller pieces</i> of <i>Ediz.</i>		<i>adjutorem suum, sed speravit in multitudine divitiarum suarum.</i> One of the legends derived from the original Byzantine <i>Deus adjuta Romanis</i> , "God help the Romans!"
Christus vincit, Christus regnat, Christus imperat.	THE ANGIO-GALLIC COINS.  About 1345. <i>Leopard</i> , <i>Ben</i> , and <i>Aigned</i> , Edw. III.; <i>Leopard</i> , Black Prince; <i>Aigned</i> and <i>Salute</i> , Hen. V.; <i>Salute</i> , Hen. VI.	Ancient Gallian Liturgies.	The Easter "Laudes." Copied from the corresponding French gold coins. See note on p. 268 ante.
Agnus Dei qui tollis peccata mundi miserere nobis.	1345. <i>Aigned</i> , Edw. III. and Hen. V.	Ditto.	Ditto.
Benedictum sit nomen Domini nostri Jesu Christi.	1345. Silver coins, Edw. III.	Ditto.	Copied from corresponding French silver.

Mat. D. M. Me.	About 1345.	Billon coin, Edw. III.; Rud. Supp. pt. 2, pl. xiii. 18.	—	Abbreviation of <i>Mater Dei miserere mei</i> .
Gloria in excelsis Deo et in terra pax hominibus.	1361.	<i>Guineois</i> , Edw. III.; <i>Guineois</i> and silver coins, Black Prince.	Ancient Galli- can Liturgies. Also St. Luke ii. 14.	
Deus Judex justus fortis patiens.	1362.	<i>Chaise</i> , Black Prince.	Psalm vii. 11.	
Auxilium meum a Domino.	1362.	<i>Herdi</i> , Black Prince and Rich. II.	Psalm cxxi. 2.	
Dominus Adjutor meus et Protector meus: in Ipso speravit cor meum.	1367.	<i>Pavillon</i> , Black Prince.	Psalm xxvii. 7.	
Sit nomen Domini bene- dictum.	1420.	Silver coins, Hen. V. and VI.	Job i. 21.	Copied from corresponding French silver.
Fiat pax in virtute tua.	1422.	Silver denier, Hen. VI.; Rud. Supp. pt. 2, pl. xii. 8.	Psalm cxxii. 7.	This text, "Peace be through thy power," has an auspicious reference to Henry, the only English king crowned King of France. The A. V. rendering "Peace be within thy walls," differs from both Vulgate and Septuagint.

## A LIST OF ENGLISH COIN LEGENDS—continued.

Legend.	Date of introduction and coins bearing it.	Source of quotation, if any.	Notes.
Per crucem Tuam salva Nos, Christe Redemptor.	1465. <i>Angel</i> , Edw. IV.—Edw. VI.	Sarum and other Breviaries.	See p. 263 ante. It is remarkable that these legends, "By Thy cross save us!" "Hail, O cross, our only hope," should have been first discontinued by Queen Mary.
O crux ave spos unica.	1465. <i>Angel</i> , Edw. IV.—Edw. VI.	Ibid.	
Tali dicata signo mens fluctuari nequit.	1526. <i>George Noble</i> and its <i>Half</i> , Hen. VIII.	Prudentius (4th century poet). Hymnus ante somnum. ( <i>Catherin</i> ), ll. 135-6.	A mistaken reading for <i>fluctuare</i> nescit. <i>Fluctuari nequit</i> , though it violates the metre (Iambic Dimeter Catalectic), is nearly as good for the sense. "Consecrated by such a sign (the cross) the mind cannot be in suspense (or, waver)."
Rutilans rosa sine spina.	1526. Gold <i>Crown</i> , Hen. VIII.—Edw. VI; Gold <i>Half-Crown</i> , Hen. VIII. and James I. (2nd coinage); Small <i>silver</i> , Hen. VIII.—Chas. I.	—	The red rose without a thorn is the Tudor rose, the white and red combined, which appears on the coin.
Redde cuique quod suum est.	1546. Base <i>Great</i> and <i>Half-Groat</i> , Hen. VIII.	Cicero. Repub. iii. 12. Justinian Dig. i. 1. Inst. i. 1.	<i>Justitia precipit suum cuique reddere</i> , is Cicero's sentence, and the same, "to render to every man his due," is said by Justinian to be one of the three

Timor Domini fons vitæ.	1547. <i>Shilling</i> , Edw. VI.	Prov. xiv. 27.	great precepts of law. The legend, which appears also on the silver (1510-25) of the Counts of Desana, in N. Italy, imperial Vicars, seems to be founded on the above, with probably also a reference to Rom. xiii. 7, St. Luke xvi. 12, and Psalm lxii. 12.
Lucerna pedibus meis verbum Tuum.	1549. <i>Half-Sovereign</i> , Edw. VI.	Psaln cxix. 105.	"The fear of the Lord is a fountain of life." The legend is sometimes wrongly taken as representing Prov. i. 7, ix. 10, and Psalm iii. 10. "The fear of the Lord is the beginning of wisdom, <i>Principium</i> (vel <i>initium</i> ) <i>sapientiæ</i> ."
Scutum fidei proteget eum.	1549. <i>Half-Sovereign</i> , Gold <i>Crosses</i> and <i>Half-Groats</i> , Edw. VI. and Eliz.; <i>Sovereigns</i> , Eliz. 1592-1602.	—	"Thy word is a lantern unto my feet."  The "shield of faith" is quoted from Eph. vi. 16. There is a probable reference to Lord Seymour's conspiracy, and, in Elizabeth's case, to the Papal hostility to her.
Inimicos ejus induam confusione.	1549. <i>Shilling</i> , Edw. VI.	Psaln cxxxiii. 18.	"His enemies will I clothe with shame." The reference seems the same as in the last case.

## A LIST OF ENGLISH COIN LEGENDS—continued.

Legend.	Date of introduction and coins bearing it.	Source of quotation, if any.	Notes.
A Domino factum est istud et est mirabile in oculis nostris.	1553. <i>Sovereigns</i> , or <i>Rose Royals</i> , Mary—Jas. I.; <i>Royal Mary</i> ; <i>Spur Royal</i> , Jas. I.; <i>Angels</i> and <i>Half-Angels</i> , Mary—Jas. I.	Psalme xviii. 23.	"This is the Lord's doing, and it is marvellous in our eyes," is clearly applicable to the three successions.
Veritas temporis filia.	1553. <i>Great</i> , Mary.	—	This appears as Queen Mary's motto on her great seal; and the reference is also obvious.
Exurgat Deus dissipentur inimici.	1603. Crown gold <i>Sovereign</i> Jas. I. (1st coinage); <i>Half-Sovereign</i> , Silver <i>Crown</i> and smaller <i>pieces</i> ; Coins of "Declaration," Chas. I. type (1642-6).	Psalme lxxviii. 1.	The text was chosen by King James himself. See p. 267 ante.
Quæ Deus conjunxit nemo sepatet.	1604. Silver <i>Crown</i> and smaller <i>pieces</i> , Jas. I. (2nd coinage.)	St. Matt. xix. 6. St. Mark x. 9.	The words of the text are adopted to refer, like the three following legends, to the union of the two kingdoms.
Faciam eos in gentem unam.	1604. <i>Unitæ</i> and <i>Laurel</i> , Jas. I.	Ezekiel xxxvii. 22.	The reference to the union is continued in the whole verse which these words commence: "I will make them one

Henricus rosas regna Jacobus.	1604. <i>Half-Unite and Half-Laurel, Britannia Crown and Quarter-Laurel, Jas. I.</i>	—	nation in the land upon the mountains of Israel; and one king shall be king to them all; and they shall be no more two nations, neither shall they be divided into two kingdoms any more at all."
Tueatur unita Deus.	1603. <i>Crown and Half-Crown, Thistle Crown and Half-Crown, and small silver, Jas. I.</i>	—	"Henry united the roses; James the kingdoms."
Florent concordia regna.	1625. <i>Unite, Chas. I. and Chas. II; Gold Double Crown, and Crown, Chas. II.</i>	—	"May God protect the united (king- doms)!"
Cultores sui Deus pro- tegit.	1625. <i>Gold Double Crown and Crown, Chas. I.</i>	—	"Kingdoms which are at concord flourish."
Amor populi presidium regis.	1626. <i>Angel, Chas. I.</i>	—	"God protects His worshippers (literally the worshippers of Himself)."
Christo auspice regno.	1625. <i>Silver Crown and smaller pieces, Chas. I.</i>	—	"The people's love is the king's safe- guard." "With Christ's favour and direction I reign."

## A LIST OF ENGLISH COIN LEGENDS—continued.

Legend.	Date of introduction and coins bearing it.	Source of quotation, if any.	Notes.
Justitia thronum firmat.	1625. <i>Half-Groats</i> and <i>Pence</i> , Chas. I.	? Prov. XVI. 12	Justitia firmatur solium.—Vulg. "The throne is established by righteousness."
Religio Protestantium, Leges Angliæ, Libertas Parliamenti.	1642. <i>Coins</i> of "Declaration" type, Chas. I.	—	Reference to the King's Declaration to the Privy Council, at York (June 13, 1642), that ( <i>inter alia</i> ) he "would defend the true Protestants' religion established by the law of the land; the lawful liberties of the subjects of England, and just privileges of the three estates of Parliament.
Caroli Fortuna resurgam.	1648. <i>Shilling</i> , siege piece.	—	Struck by the Royalists at siege of Colchester, while the king was a captive at Carisbrooke.
Dum spiro spero. Post mortem patris pro filio.	1648. <i>Shilling</i> , siege pieces.	—	Struck by the Royalists in Pontefract Castle, which was maintained for seven weeks after the death of Charles I.
God with us.	1649. <i>Coins</i> of the Commonwealth.	—	Probably founded on Rom. viii. 31, "If God is for us, who shall be against us?"

[The legends on the pattern pieces by Briot, given in Ruding, Pl. XXII., as well as those by Simon in Pl. XXXIV., are omitted, as it is difficult to draw the line between all such pieces and medals.]

Pax queritur bello.	1656. Coins of O. Cromwell, as Protector.	—	<p>This legend, placed on the edge as a protection against clipping, is most obscurely worded. The meaning intended appears to be: "The Protector is to letters (literature), letters are to coins, an ornament and safeguard."</p> <p>This legend, placed like the last, is little less involved. The meaning is: "Let no one, except he is prepared to perish, (attempt to) take these from me."</p> <p>These words express the same idea as those on Cromwell's 50s. piece, in shorter and better Latin. Taken, according to Evelyn, from a vignette in Richelieu's Greek Testament.</p> <p>See p. 268 <i>encl.</i> and <i>ending</i>, vol. ii. 14.</p> <p>Struck in Ireland, after the Revolution in England.</p> <p><i>Tasara</i>, the watchword, refers to the antecedent sentence; perhaps also, as meaning a token, to the piece itself. In that case, doubtless, one of the results of the better fortune looked for would be the substitution of good silver for the base metal coin.</p> <p>In commemoration of the Peace of Utrecht, but possibly only patterns.</p>
Protector literis literarum nummis corona et salus.	1656. Fifty-Shilling gold piece of O. Cromwell, as Protector.	—	
Has nisi periturus mihi adimat nemo.	1656. Silver Crown and Half-Crown of O. Cromwell, as Protector.	—	
Decus et tutamen.	1663. Five Guineas and Five-Pound pieces, Crown, and Half-Crown, Chas. II.—Victoria.	—	
Quatuor maria vindico. Christo victore triumpho. Melioris tessera fati.	1665. Copper Coins, Chas. II. 1690. White-Metal and Brass Metal Crown, Jas. II.	—	
Bello et pace. Pax missa per orbem.	1713. Farthing, Anne.	—	



### XIII.

#### ON A HOARD OF GROATS OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

By the kindness of Messrs. Spink and Sons I have been enabled to examine a small collection of groats which have been in their possession for some time. There can be no doubt that the coins were all found together, as they were all covered with the same coating, a very thick one, of oxide. The circumstances attending the discovery of the hoard are, as usual, unascertainable. The coins consisted of 72 groats and 19 half-groats. They were in fair preservation, but some were broken and chipped, and most of them were, on removal of the crust, found to be more or less eroded. They belong to the reigns of Edward IV., Henry VII., and Henry VIII., as will be seen from the accompanying list.

Of Edward IV. there were 12 groats: 10 of London, mint-marks rose, sun and crown, and cross and pellet; 2 of Bristol, sun and crown. All these were of Edward's second coinage, 48 grains to the groat. One of the London groats (No. 3) gives the reading "Edvard"; otherwise there were no unusual varieties.

Henry VII. was represented by 23 arched-crown full-faced groats and 5 half-groats of the same issue. There were 27 profile groats and 11 of the corresponding half-groats. Of Henry VIII.'s coins there were 10 groats and 3 half-groats.

The arched-crown groats exhibited the mint-marks, true cinquefoil, leopard's head, lis issuing from half-rose, anchor, greyhound's head, and cross-crosslet. The rare combination of lis issuing from half-rose and anchor (reversed) was present on one coin. The anchor was reversed in several cases, sometimes on one or both sides of the same coin. The greyhound's head occurred with the double-arched crown, and with the single-arched crown; and one specimen exhibiting the coarse work of the double arch on the obverse, and the fine work of the single arch on the other side, was present, as well as one showing the other combination, the single-arch obverse and the double-arch reverse. Furthermore, of this mint-mark there was a new variety, bearing the coarse double-arch work on the reverse and no mint-mark at all on the obverse. The last mint-mark of this series, the cross-crosslet, also presented the rare variety with the king wearing a double-arched crown. There is less to say about the profile groats. Two mint-marks only were represented, the cross-crosslet and the pheon. Among the former was one example of the excessively rare profile groat, with the head within a tressure. The other coins do not call for more notice than is given in the list. The last of all were the full-faced base groat of Dublin and the two half-groats of Bristol and Canterbury, of Henry VIII.

The hoard is interesting for the long series of Henry VII.'s coins, and I think some further consideration of it may help to place the sequence of mint-marks more definitely, besides confirming some of the conclusions put forth by the Rev. G. F. Crowther in *Num. Chron.*, Third Series, 1887 and 1889. The hoard was seemingly collected at two different periods, unless we are to suppose

that the groats of Edward IV. were accidentally connected with the Henry VII. and VIII. pieces. All Edward's coins, with the exception of those bearing the cross and pellet, were early ones. The latest mint-mark, the cinquefoil, was absent. There were no coins of Edward V., Richard III., or Henry VII., with the open crown, nor any arched-crown coins bearing the heraldic cinquefoil or escallop mint-marks. All Henry VII.'s other mint-marks were present, many in variety. There were also a large number of profile groats.

In connection with this find it is interesting to note the facts shown by other hoards of coins of this period. Mr. Crowther has mentioned them. At Hounslow, coins of Henry VII., with the open crown, were found, and also arched-crown pieces, the only mint-mark on these being the heraldic cinquefoil. At Bury there were all varieties of mint-marks of the arched-crown series, except the lis issuing from the half-rose, which is perhaps the rarest mint-mark, and there were no coins with the cross-crosslet or later pieces. The time therefore represented was probably antecedent to the introduction of the cross-crosslet. At Clay Coton, also, groats of Henry VII. were found, of the open and arched-crown issues. The only mint-mark on the later ones was the heraldic cinquefoil.

These finds, therefore, show three points. 1. Where the heraldic cinquefoil is found by itself it is the latest mint-mark of the hoard. 2. When found with other arched-crown coins the escallop is also present. 3. In the find under discussion the heraldic cinquefoil and escallop are both absent, together with all coins issued for some twenty years previously.

Now the chief stumbling-block in a classification of these arched-crown coins has been the escallop groat, and

the hoard gives good negative evidence of its position in connection with the heraldic cinquefoil. There is, however, on the coins themselves, good evidence in favour of placing the escallop groat immediately after the heraldic cinquefoil. The cinquefoil mint-mark may be divided into three classes. 1. The heraldic variety, a regular five-limbed figure, pierced in the centre, and the limbs presenting a spear-like termination. 2. A regular five-limbed figure, also often pierced, each limb being obovate in shape. 3. An irregular five-limbed figure, the upper foil broad and short, and indented above; the two lower foils long and thin, and the lateral ones a mean between the two. A figure, in fact, like a diminutive pansy. The first variety of cinquefoil is certainly the first that was issued. It occurs on angels of the first issue, and on double-arched unornamented groats which resemble the open crown coins. This cinquefoil is also found on the reverse of an escallop groat, presenting the peculiar E's and M's, and Mr. Webb has one of these curious groats with mint-mark on both sides the heraldic cinquefoil. In my cabinet, also, is a specimen of each coin. The second form of cinquefoil occurs by itself, or connected with the escallop and the third variety. The third variety is again found on coins bearing the leopard's head mint-mark. Besides this combination of mint-marks, there are perhaps other grounds to warrant the placing of the coins in this sequence. The stops used on Richard III.'s coins are small crosses. Henry VII.'s open-crown groats present two varieties, small crosses and trefoils. The small crosses occur on those with the combined lis and rose mint-mark, the trefoils on the rose mint-mark and on the heraldic cinquefoil groats, and on a few groats with the escallop mint-mark. Rosettes then take the place of

trefoils as stops, and occur on the escallop coins, on those of the escallop type which bear the heraldic cinquefoil, and lastly on the second type of cinquefoil. Small crosses then again follow, and are found on this second cinquefoil, and on all the third variety of cinquefoil, and on all the other groats of Henry VII. A third reason for this sequence is to be found in the similarity of legends. The early groats and those arched-crown groats with the heraldic cinquefoil read "*Devm adiutore mevm.*" Most of the escallop groats bear the same reading. A few escallop and all the later groats read "*Dev. adiutoe. mev.*" I am therefore supported by combination of mint-marks, stops, and legend, in placing the sequence thus:—

(1) Heraldic cinquefoil; (2) escallop; (3) second variety cinquefoil; (4) third cinquefoil. The other mint-marks are more or less easy to place in order. Mr. Crowther indeed has already done so, but the alteration in the place of the escallop groat necessitates my turning his series the other way round. The leopard's head connects the cinquefoil (Nos. 3 and 4, Henry VII.) with the lis issuing from half-rose, this latter is found in combination with the anchor, and the anchor has been shown by Mr. Crowther to be combined on a gold angel with the greyhound's head. The sequence thus follows: (5) leopard's head; (6) lis issuing from half-rose; (7) anchor; (8) greyhound's head. The last mint-mark, the cross-crosslet, is connected with the greyhound's head, as both varieties occur on single-arched crown groats of precisely similar workmanship. The cross-crosslet also occurs on the profile groats, and the first of these is probably the one with the tressure, an example of which, from the hoard, I exhibit. I need only mention one more mint-mark, the rose; this occurs only in connection with the double-arched

greyhound's head groat, and further than classing it with this I shall not go. It is extremely rare, and its rarity at present bars the way to its precise place in the series.

It may be objected that by this arrangement the doubly ornamented arches of the escallop coinage are placed next to the plain heraldic cinquefoil pieces. I take it, however, that the artist, if he set to work to ornament one arch, would probably try the effect on both, and then subsequently modify his ideas rather than first ornament one, then both, and then remove the ornamentation from one. Another objection may, perhaps, be taken to the place given to the greyhound. This mark is found on angels, some of which also bear rosette stops. I have never seen these stops on silver coins of this mint-mark. It may possibly be that the greyhound's head was used at two different times, but at present I have not sufficient evidence to point to any such separation.

A very brief reference to Henry VII.'s angels confirms the position of the escallop mint-mark. The angel coinage is divided into first and second issues by the position of Archangel Michael and the dragon. In the early coinage one leg of the angel is straight, whereas in the second coinage both the angel's knees are bent. Now two mint-marks belonging to the arched-crown groats appear on these first-issue angels, they are the heraldic cinquefoil and the escallop. The escallop again occurs on the second-issue angels, but not the heraldic cinquefoil, though the other varieties of this mint-mark do. The gold coins generally will be found quite in agreement with the silver coins. The leopard's head, however, does not seem to have been used on the gold pieces, and consequently we find the series closed up in this place, and a combination of true cinquefoil and lis issuing from half-rose, the two

mint-marks between which comes the leopard's head on the silver series, is chronicled by Sir John Evans in the Park Street hoard (*Num. Chron.* 3rd Series, 1886).

Following out the argument derived from the arrangement of the groats in this order, I think it possible to apply the stop test to the intractable series of half-groats with the arched crown. These coins being issued chiefly at Canterbury and York, cannot fall under the same classes as the London coins, as they do not bear the same mint-marks. Indeed the mint-marks are very few. The dies were, however, probably engraved in London, and the engraver would naturally place on the coins the same stops as he was using for other coins. We may naturally therefore conclude that the half-groats bearing the same stops as the London groats were issued about the same time as the latter. The Canterbury half-groats present, perhaps, the longest series, so it may be as well to deal with them first. The earliest coin is of the usual open-crown type, and for peculiarities it has an  $\Omega$  in the centre of the reverse, standing for Morton, Archbishop from 1487-1500, and generally the "eye of Providence" after "Posvi." The stops are trefoils and the tressure is complete; mint-mark, tun. Following this is one which, as Hawkins remarks, is almost identical, except that the crown is arched. Trefoils are still used as stops. The next coin that was issued, as far as I have been able to observe, is probably that which Hawkins places last on his list. It is of the usual arched-crown type, mint-mark lis, and has trefoils on the obverse and rosettes on the reverse as stops. I have another which differs in having the tun mint-mark as well as the lis on the obverse. Connected with this are several bearing rosettes as stops. The mint-marks are two, tun and lis; these are sometimes both found on

the same coin. All these half-groats with rosettes resemble in a marked manner those of London and York, bearing the same stops. Lastly, there seem to have been issued those half-groats of Canterbury, bearing crosses rarely, or no stops at all. These are the common varieties so constantly met with, and I believe they all bear the tun mint-mark. They exhibit some slight differences in the number of arches to the tressure, and in the fleuring of these, and also in the abbreviations, chiefly of the French title.

The next mint, that of London, presents fewer half-groats. First, there is the extremely rare one of the earliest issue—open crown, mint-mark lis and rose; the large cross on the reverse, *pattée*; crosses as stops corresponding with Richard III.'s and Henry VII.'s open-crown coinage. A half-groat corresponding with this, but with an arched crown, has not yet been discovered. I, however, have in my cabinet a half-groat from this mint with an arched crown, mint-mark lis, and with trefoils between the words. It has the reverse cross *fourchée* at the ends, with a lozenge enclosing a pellet in the centre of the coin. No. 2 of Hawkins' list will come next, being that bearing trefoil stops on one side. Then No. 1 with rosettes as stops, which he figures (No. 374). Following these, and possessing all their peculiarities, excepting the arch to the crown, I should place what Hawkins calls "the open-crown *resy* half-groats." It is true they present an open crown when this is considered by itself; but when the crown is studied in connection with the tressure above, it must be admitted they present a very different appearance from the early coin referred to above, and engraved as No. 364 in Hawkins. For a long time I have felt that these pieces were quite out of place among the earliest coins of Henry VII., and their



resemblance in general to the highly ornamental rosetted coinage with the escallop mint-mark, is, I think, plainly to be discerned. As regards the crown, the coalescence of a single arch with the inner circle would give the appearance shown on these; and this actually happens on some of the groats, and even in a more marked way on some of Henry VII.'s and VIII.'s halfpence. These are all the full-faced half-groats issued in London. The arched-crown varieties are of great rarity.

The York half-groats follow pretty closely those of London so far as these go. There are none known of the first issue corresponding with those of London and Canterbury. There is, however, the half-groat of ornamental design and arched crown with a lozenge and pellet in the centre of the cross on the reverse. This, it will be seen, agrees accurately with the London coin; rosettes between the words and the lis mint-mark complete the resemblance. Like the London coins this must be of the highest rarity. It is unpublished, and mine is the only example I have met with. The half-groat, omitting the arch to the crown, but in other respects being almost identical with this and the London coins, also occurs of the York mint. There are some slight varieties of it described in Hawkins under the first issue. The later York half-groats, the ordinary ones, are of a different type. There are invariably keys at the sides of the neck, and the mint-mark is a martlet. The stops are represented by crosses. There is a very marked difference between these half-groats and the earlier ones in style and design, and they do not resemble the Canterbury half-groats. I think it probable that all the rosette coins were issued at about the same time from the three mints, and that Canterbury then supplied half-groats for general

currency, these being chiefly without stops, and having the tun mint-mark, of which enormous quantities have come down to our own times. After this York took up the work, and supplied the latest arched-crown half-groats with mint-mark martlet, two keys under the bust and crosses for stops.

Henry VII.'s pence now require some notice. They are described in Hawkins under three heads. 1st. The open-crown coinage. Of these he only speaks of the York pence. Mr. Montagu has described the London coin, a true open-crown one, mint-mark lis upon rose. Mr. Sainthill also pointed out the penny of Durham, a coin almost like that of Richard III., with S on the breast, struck by Bishop Sherwood. I showed an example of this piece some short time back. 2nd. The arched-crown coinage, very rare, and of Canterbury only. 3rd. The sovereign type pence. It is only to the coins described under the last section that I shall ask attention. Mr. Sainthill, years ago, in his *Olla Podrida*, vol. ii., p. 168, *et seq.*, showed that it was more than likely that sovereign-type pence were issued early in Henry VII.'s reign. The sovereign-type pennies were issued from three mints—Durham, London, and York. They are almost entirely without mint-mark, and generally without stops.

Of London I have one with mint-mark, the heraldic cinquefoil. It exhibits the same lettering as the London arched-crown groat, with the corresponding mint-mark. The king's head, and especially the double-arched, unornamented crown, bear also the same resemblance to those on the groat. On the reverse also the cross terminations are the same as those on the heraldic cinquefoil groats, and they are peculiar and occur only on the groats of this mint-mark; a so-to-speak cross pattée, with

a cleft in each end. This penny, therefore, must clearly belong to the same issue as the arched-crown series of groats. Unfortunately there are no stops.

Another penny of London, mint-mark lis, has the well-known rosette stops. The work resembles the half-groats with rosettes which bear the lis mint-mark and the escallop groats. The cross terminations here are like those found on the half-groats and somewhat also like those on the escallop pieces. A third variety bears crosses as stops and no mint-mark.

The York pennies agree with those of London. There are no mint-marks; but trefoils and rosettes occur as stops, each variety being found respectively in connection with the reverse cross ends, as referred to above. These pieces, unfortunately, bear no ecclesiastical marks upon them other than two keys, so that the authority under which they were issued cannot now be identified with any exactness. Thomas Rotherham, Savage, and Bainbridge were the archbishops under whose auspices the coins were struck.

The Durham pence alone remain to be referred to, and these coins present considerable interest, as there is documentary evidence still extant regarding their issue, and happily they bear initials of the bishops of that See.

The two varieties attributed to Henry VII.'s reign have the initials D. S. and R D or D R below the horizontal limbs of the cross on the reverse. R D or D R pennies are attributed to Fox, bishop from 1494 to 1502. They bear on the upper part of the cross a coronet and mitre, and give the mint name "Dirham." Some of them have rosettes in the legend. Now as Henry VIII. never used a rosette as a stop, these cannot possibly be other than Bishop Fox's coinage, and the indenture for them is dated January 20, 1495, and made with Wm. Richardson,

of Durham, chief master of the Durham mint (see Noble, p. 57). The next question is, whether the initials D. S. represent Sherwood, bishop from 1485 to 1493, or Sever, from 1502 to 1505. The coins themselves have the upper limb of the cross bent as a crozier, and occasionally a crozier is in the king's left hand. The remaining limbs of the cross on the reverse correspond with those I have pointed out on early London and York pence and on the heraldic cinquefoil groats. I feel, therefore, satisfied that these are Sherwood's pence, and not Sever's. In support of this view I cannot do better than refer to the *Olla Podrida*, *loc. cit.*, where Mr. Sainthill proves conclusively to my mind that the origin of these pence is to be attributed to Sherwood and Fox.

A word upon the rare arched-crown Canterbury penny. It is found with rosettes as stops; specimens of these are in the cabinets of Mr. Montagu and myself, and also without stops. The stops show the time of issue and the tun mint-mark, the issuer, Morton. Why Canterbury alone should have struck these peculiar pence I cannot say; but it in no way weakens the arguments applied to the other pence. That two types of coin should be issued concurrently we, with a uniform coinage, cannot now well understand; but full-faced halfpence continued to be issued in connection with all other varieties of coins till late in the reign of Henry VIII.; base shillings, dated 1553, exhibiting the profile of Edward VI., exist, though fine shillings were struck from 1551; and, lastly, to refer to our own times, Pistrucci's old dies have been used for the striking of coins bearing dates from 1887, and earlier in the case of the sovereign. Why the Canterbury authorities preferred the arched-crown head and the cross and pellets for their pence, rather than the sovereign type, it would be

interesting to know ; but the existence of these rare Canterbury pieces in no way invalidates the attribution of the sovereign-type pence to the early years of Henry VII.

In conclusion, I give a brief summary. The find of groats described below indicates, by the absence of the scallop mint-mark, the probable place of this groat in the series. The alteration thus made in Mr. Crowther's arrangement of these coins has brought to my notice the sequence of stops and the early form of cross. These stops when applied to the half-groats, and more especially to the pence, have pointed to a more thorough classification of these smaller coins, and have confirmed Mr. Sainthill's attribution of Durham coins to Sherwood and Fox, and thus have led to the further step of placing the issue of sovereign-type pence early in the reign of Henry VII., rather than to his eighteenth year. The London and York pence point to the same conclusions ; the former by the mint-mark, the latter by the stops.

#### DESCRIPTION OF COINS.

##### EDWARD IV. LIGHT GROATS.

1. *Obv.*—M.M. rose. EDWARD DI GRÆ REX ANGL × Z  
FRANC.

(The stops after EDWARD and DI doubtful. Arches over crown and on breast not fleured ; quatrefoils at sides of neck.)

*Rev.*—M.M. rose. POSVI DEVM × ADIVTORE × MEVM  
CIVI TAS LOR DON.

2. *Obv.*—M.M. rose (?). EDWARD DI GRÆ × REX × ANGL × Z  
FRANC.

*Rev.*—M.M. rose. POSVI DEVM × ADIVTORE × MEVM  
CIVI TAS LOR DON.

3. *Obv.*—M.M. sun. EDWARD DI × GRÆ × REX × ANGL  
× Z × FRANC ×

(No quatrefoils. Arches over crown not fleured.)

*Rev.*—M.M. crown. POSVI DEVM ADIVTORE × MEVM  
CIVI TAS LOR DON.

4. *Obv.*—M.M. sun (?). EDWARD DI GRA × REX × ANGL Z  
FRANC.

(Quatrefoils at sides of neck. Arches over crown not  
fleured. Stop after Z (?).)

*Rev.*—M.M. sun (?). POSVI DEVM × ADIVTORÆ × MEVM  
CIVI TAS (lis) LOR DON.

5. *Obv.*—M.M. crown. EDWARD DI GRA REX ANGL  
Y Z FRANC.

(Arches as 1. Quatrefoils at sides of neck, and one on  
breast.)

*Rev.*—M.M. sun. POSVI DEVM ADIVTORÆ ' MEVM  
CIVI TAS LOR DON.

6. *Obv.*—M.M. crown. EDWARD DI GRA ' REX Y ANGL  
Y Z FRANC Y

(Arches, &c., as 5.)

*Rev.*—M.M. sun. POSVI DEVM × ADIVTORÆ ' MEVM  
CIVI TAS LOR DON.

7. *Obv.*—M.M. (?). EDWARD DI GRA REX ANGL Z  
FRANC.

(Arches above crown not fleured. Quatrefoils at sides of  
neck.)

*Rev.*—M.M. crown. POSVI DEVM ADIVTORÆ MEVM  
CIVI TAS LOR DON.

8. *Obv.*—M.M. †. EDWARD ' × DI GRA ' × REX × ANGL '  
× Z FRANC.

(Arches as 1. No quatrefoils.)

*Rev.*—M.M. †. POSVI × DEVM (rose) ADIVTORÆ ' ×  
MEVM CIVI TAS LOR DON.

9. *Obv.*—M.M. †. EDWARD × DI × GRA × REX × ANGL '  
× Z FRANC.

(Arches, &c., as 8.)

*Rev.*—M.M. †. POSVI × DEVM (rose) ADIVTORÆ (sun)  
MEVM CIVI TAS LOR DON.

10. *Obv.*—M.M. †. EDWARD DI GRA REX ANGL Z  
FRANC.

*Rev.*—M.M. †. POSVI DEVM ADIVTORÆ MEVM  
CIVI TAS LOR DON.

11. *Obv.*—M.M. crown. EDWARD DI GRÆ RÆX ANGL Z FRÆNC.


(Obverse, trefoils; reverse, crosses as stops. B on breast; arches over crown not fleured; quatrefoils.)

*Rev.*—M.M. sun. POSVI DÆVM ADIVTORE MÆVM  
VIL × LÆB RIS TOW.

12. *Obv.*—M.M. crown. EDWARD × DI GRÆ × RÆX ANGL  
Z FRÆNC.

*Rev.*—M.M. crown. POSVI DÆVM ADIVTORE × MÆVM  
VIL × LÆB RIS TOLL.

#### HENRY VII. WITH FULL FACE AND ARCHED CROWN.

1. *Obv.*—M.M. true cinquefoil  HÆNRIC × DI × GRÆ ×  
RÆX × ANGL × Z × FR ×

(Arch on breast not fleured.)

*Rev.*—M.M. true cinquefoil. POSVI DÆV × ADIVTORE '×  
MÆV CIVI TKS × LOR DON ×

2. *Obv.*—M.M. true cinquefoil. HÆNRIC × DI × GRÆ × RÆX  
× ANGL '× Z × FR '×

(Arches as 1.)

*Rev.*—M.M. true cinquefoil. POSVI DÆV '× ADIVTORE ×  
MÆV × CIVI TKS LOR DON.

3. *Obv.*—M.M. leopard's head. HÆNRIC × DI × GRÆ × RÆX  
ANGL × Z × FRÆ.


(Arches as 1.)

*Rev.*—M.M. leopard's head. POSVI DÆV '× ADIVTORE ×  
MÆV ' CIVI TKS LOR DON.


4. *Obv.*—M.M. leopard's head. HÆNRIC '× DI GRÆ RÆX  
ANGL × Z × FRÆ '×

(Arch on breast fleured.)

*Rev.*—M.M. leopard's head. POSVI DÆV '× ADIVTORE ×  
MÆV CIVI TKS × LOR × DON.

5. *Obv.*—M.M. lis issuing from half-rose . HÆNRIC × DI ×  
GRÆ × RÆX × ANGL '× Z × FR '×

(Arches as 4.)

*Rev.*—M.M. . POSVI DÆV × ADIVTORE '× MÆV  
CIVI TKS LOR DON.

6. *Obv.*—M.M. same as No. 5.  $\eta\epsilon\text{R}\text{R}\text{I}\text{Q} \times \text{DI} \times \text{GR}\text{A} \times \text{R}\text{AX} (?)$   
 $\text{A}\text{N}\text{G}\text{L}' \times \text{Z} \times \text{FR}'$

*Rev.*—M.M.  $\ddagger$ .  $\text{POSVI D}\text{AV} \times \text{A}\text{DIV}\text{TO}\text{E} \times \text{M}\text{AV}$   
 $\times \text{C}\text{IVI T}\text{AS} \times \times \text{LOR DON.}$

7. *Obv.*—M.M.  $\ddagger$ .  $\eta\epsilon\text{R}\text{R}\text{I}\text{Q} \times \text{DI} \times \text{GR}\text{A} \times \text{R}\text{AX} \times \text{A}\text{N}\text{G}\text{L}'$   
 $\times \text{Z FR}\text{A}.$

*Rev.*—M.M.  $\ddagger$ .  $\text{POSVI D}\text{AV}' \times \text{A}\text{DIV}\text{TO}\text{E}' \times \text{M}\text{AV}$   
 $\ddagger \text{C}\text{IVI T}\text{AS} \times \text{LOR DON.}$

(2 specimens.)

9. *Obv.*—M.M. same as No. 7.  $\eta\epsilon\text{R}\text{R}\text{I}\text{Q} ? \text{DI}' \times \text{GR}\text{A} \times \text{R}\text{AX}$   
 $\times \text{A}\text{N}\text{G}\text{L Z FR.}$

*Rev.*—M.M. same as No. 7.  $\text{POSVI D}\text{AV} \times \text{A}\text{DIV}\text{TO}\text{E}'$   
 $\times \text{M}\text{AV C}\text{IVI T}\text{AS} \times \text{LOR DON.}$

10. *Obv.*—M.M.  $\ddagger$ .  $\eta\epsilon\text{R}\text{R}\text{I}\text{Q} \times \text{DI} \times \text{GR}\text{A} \times \text{R}\text{AX} \times \text{A}\text{N}\text{G}\text{L}'$   
 $\times \text{Z FR}'$

*Rev.*—M.M.  $\ddagger$ .  $\text{POSVI D}\text{AV}' \times \text{A}\text{DIV}\text{TO}\text{E} \times \text{M}\text{AV}$   
 $\text{C}\text{IVI T}\text{AS} \times \times \text{LOR DON.}$

11. *Obv.*—M.M. same as No. 10.  $\eta\epsilon\text{R}\text{R}\text{I}\text{Q}' \times \text{DI}' \times \text{GR}\text{A} \times$   
 $\text{R}\text{AX} \times \text{A}\text{N}\text{G}\text{L} \times \text{Z} \times \text{FR}' \times$

*Rev.*—M.M. same as No. 10.  $\text{POSVI D}\text{AV}' \times \text{A}\text{DIV}\text{TO}\text{E} (?)$   
 $\text{M}\text{AV} \times \text{C}\text{IVI T}\text{AS} \times \text{LOR DON.}$

12. *Obv.*—M.M. same as No. 10.  $\eta\epsilon\text{R}\text{R}\text{I}\text{Q} (?) \text{DI}' \times \text{GR}\text{A} \times$   
 $\text{R}\text{AX}' \times \text{A}\text{N}\text{G}\text{L} \times \text{Z} \times \text{FR}\text{A}.$

*Rev.*—M.M. same as No. 10.  $\text{POSVI D}\text{AV} \times \text{A}\text{DIV}\text{TO}\text{E} \times$   
 $\text{M}\text{AV} \times \text{C}\text{IVI T}\text{AS} \times \times \text{LOR DON} \times$

13. *Obv.*—M.M. same as No. 10.  $\eta\epsilon\text{R}\text{R}\text{I}\text{Q} \times \text{DI} \times \text{GR}\text{A} \times \text{R}\text{AX}$   
 $\times \text{A}\text{N}\text{G}\text{L} \times \text{Z FR}'$

*Rev.*—M.M. same as No. 10.  $\text{POSVI D}\text{AV} \times \text{A}\text{DIV}\text{TO}\text{E}' \times$   
 $\text{M}\text{AV} \times \text{C}\text{IVI T}\text{AS} \times \text{LOR DON.}$

14. *Obv.*—M.M.  $\ddagger$ .  $\eta\epsilon\text{R}\text{R}\text{I}\text{Q} \times \text{DI} \times \text{GR}\text{A} (?) \text{R}\text{AX} \times \text{A}\text{N}\text{G}\text{L}$   
 $\times \text{Z} \times \text{FR}'$

*Rev.*—M.M. same as No. 10.  $\text{POSVI D}\text{AV}' \times \text{A}\text{DIV}\text{TO}\text{E}'$   
 $\times \text{M}\text{AV} \times \text{C}\text{IVI T}\text{AS LOR} \times \text{DON.}$



15. *Obv.*—M.M. greyhound's head.  $\eta\epsilon\text{N}\rho\text{I}\alpha + \text{DI} + \text{GR}\pi + \text{R}\epsilon\text{X} + \pi\text{N}\rho\text{L} + \text{Z} + \text{FR.}$

(All the arches as 4. Coarse lettering.)

*Rev.*—M.M. greyhound's head.  $\text{POSVI D}\epsilon\text{V} \times \pi\text{DIVTO}\epsilon + \text{M}\epsilon\text{V} \times \times \text{QIVI T}\pi\text{S} \times \text{LON DON.}$

16. *Obv.*—M.M. greyhound's head.  $\eta\epsilon\text{N}\rho\text{I}\alpha + \text{DI} + \text{'GR}\pi \times \text{R}\epsilon\text{X} + \pi\text{N}\rho\text{L} \times \text{Z} \times \text{FR.}$

(Coarse work. Arch not fleured.)

*Rev.*—M.M. greyhound's head.  $\text{POSVI D}\epsilon\text{V} \times \pi\text{DIVTO}\epsilon \times \text{M}\epsilon\text{V} \text{ QIVI T}\pi\text{S} \text{ LON} \times \text{DON.}$

(Cross pattée and fine crosslet work.)

17. *Obv.*—M.M. greyhound's head.  $\eta\epsilon\text{N}\rho\text{I}\alpha + \text{DI} + \text{GR}\pi \text{ R}\epsilon\text{X} \times \pi\text{N}\rho\text{L} \times \text{Z} \times \text{FR} \times$

(Arch fleured; single-arched crown; fine work.)

*Rev.*—M.M. greyhound's head.  $\text{POSVI D}\epsilon\text{V} \times \pi\text{DIVTO}\epsilon \times \text{M}\epsilon\text{V} + \text{QIVI T}\pi\text{S} + \text{LON DON} +$

(Cross slightly fourchée; coarse work.)

18. *Obv.*—No M.M.  $\eta\epsilon\text{N}\rho\text{I}\alpha + \text{DI} + \text{'GR}\pi + \text{R}\epsilon\text{X} \times \pi\epsilon\text{L} \times \text{Z} \times \text{FR} \times$

(Arches as 4.)

*Rev.*—M.M. greyhound's head.  $\text{POSVI D}\epsilon\text{V} \times \pi\text{DIVTO}\epsilon \times \text{M}\epsilon\text{V} + \text{QIVI T}\pi\text{S} \text{ LON DON.}$

19. *Obv.*—M.M.  $\oplus \eta\epsilon\text{N}\rho\text{I}\alpha \text{' DI} \text{' GR}\pi \text{' R}\epsilon\text{X} + \pi\text{N}\rho\text{L} \times \text{Z} \times \text{FR.}$

(Double-arched crown, &c., as 4.)

*Rev.*—M.M.  $\oplus \text{POSVI D}\epsilon\text{V} \times \pi\text{DIVTO}\epsilon \times \text{M}\epsilon\text{V} \times \text{QIVI T}\pi\text{S} \times \text{LON DON} \times$

(Cross fourchée.)

20. *Obv.*—M.M. same as No. 19.  $\eta\epsilon\text{N}\rho\text{I}\alpha + \text{'DI} \text{' GR}\pi \text{' R}\epsilon\text{X} + \pi\text{N}\rho\text{L}\epsilon + \text{Z} + \text{FR} \text{'}$

(Arch on breast not fleured; single-arched crown.)

*Rev.*—M.M. same as No. 19.  $\text{POSVI D}\epsilon\text{V} \times \pi\text{DIVTO}\epsilon \text{' M}\epsilon\text{V} \times \text{QIVI T}\pi\text{S} \times \text{LON DON.}$

21. *Obv.*—M.M. same as No. 19.  $\eta\epsilon\text{N}\rho\text{I}\alpha \text{' DI} \text{' GR}\pi \text{' R}\epsilon\text{X} + \pi\text{N}\rho\text{L}\epsilon + \text{Z} + \text{FR} \text{'}$

(Arch fleured.)

*Rev.*—M.M. same as No. 19. POSVI DÆV' × ΠΔIVTORE' ×  
× ΩÆV QIVI TKS × LON DOR.

22. *Obv.*—M.M. same as No. 19. hÆNRIC + DI' + 6R7' RÆX  
+ ΠQ6LIQ' × Z + FR7' ×  
(Arches as last.)

*Rev.*—M.M. same as No. 19. POSVI DÆV' × ΠΔIVTORE' ×  
× ΩÆV' × × QIVI TKS × × LON DOR.

23. *Obv.*—M.M. same as No. 19. hÆNRIC' + DI' + 6R7' +  
RÆX + Π6LIQ' Z + F' ×  
(Arches as last.)

*Rev.*—M.M. same as No. 19. POSVI DÆV' × ΠΔIVTORE' ×  
× ΩÆV × QIVI TKS × × LON DOR ×

## HENRY VII. PROFILE GROATS.

24. *Obv.*—M.M. ♂. hÆNRIC' × VII × DI' + 6R7' + RÆX +  
Π6L' × Z × FR  
(Head in tressure.)

*Rev.*—M.M. ♀. POSVI DÆV' × ΠΔIVTOE' × ΩÆV +

25. *Obv.*—M.M. same as No. 24. hÆNRIC' × VII' × DI + 6R7  
+ RÆX + Π6L' × Z + FR'  
(No tressure. Usual inner circle, as have all the subsequent coins.)


*Rev.*—M.M. same as No. 24. POSVI DÆV' × ΠΔIVTORE' ×  
ΩÆV'


- 26-27. *Obv.*—M.M. same as No. 24. hÆNRIC' + VII' × DI' + 6R7'  
+ RÆX + Π6L' + Z + F'

*Rev.*—M.M. same as No. 24. POSVI DÆV' × ΠΔIVTORE' ×  
× ΩÆV' ×  
(2 specimens.)

28. *Obv.*—M.M. same as No. 24. hÆNRIC' + VII' + DI' + 6R7'  
+ RÆX + Π6L' + Z + FR'

*Rev.*—M.M. same as No. 24. POSVI DÆV' × ΠΔIVTORE' ×  
× ΩÆV.

29. *Obv.*—M.M. .  $\eta\epsilon\text{N}\rho\text{I}\alpha' + \text{V}\cdot\text{I}\cdot\text{I}' + \text{DI}' + \text{GR}\pi' + \text{R}\epsilon\text{X}'$   
 $+ \text{K}\text{GL}' + \text{Z} + \text{FR}$

*Rev.*—M.M. .  $\text{POSVI} \times \text{D}\epsilon\text{V}' \times \text{K}\text{DIVTOR}\epsilon' \times \text{M}\epsilon\text{V}' +$

30. *Obv.*—M.M. same as No. 29.  $\eta\epsilon\text{N}\rho\text{I}\alpha' \times \text{V}\cdot\text{I}\cdot\text{I}' \times \text{DI}' \times$   
 $\text{GR}\pi' + \text{R}\epsilon\text{X}' \times \text{K}\text{GL}' \times \text{Z} \times \text{FR}'$

*Rev.*—M.M. same as No. 29.  $\text{POSVI} \times \text{D}\epsilon\text{V}' \times \text{K}\text{DIVTOR}\epsilon' \times$   
 $\text{M}\epsilon\text{V}' \times$

31. *Obv.*—M.M. same as No. 29.  $\eta\epsilon\text{N}\rho\text{I}\alpha' \times \text{V}\cdot\text{I}\cdot\text{I}' \times \text{DI}' \times$   
 $\text{GR}\pi' \times \text{R}\epsilon\text{X}' (?) \text{K}\text{GL}' \times \text{Z} + \text{FR}'$

*Rev.*—M.M. same as No. 29.  $\text{POSVI D}\epsilon\text{V}' (?) \text{K}\text{DIVTOR}\epsilon'$   
 $\times \text{M}\epsilon\text{V}' \times$

32. *Obv.*—M.M. same as No. 29.  $\eta\epsilon\text{N}\rho\text{I}\alpha' + \text{V}\cdot\text{I}\cdot\text{I}' \times \text{DI}' \times \text{GR}\pi'$   
 $\times \text{R}\epsilon\text{X}' \times \text{K}\text{GL}' \times \text{Z} + \text{F}'$

*Rev.*—M.M. same as No. 29.  $\text{POSVI D}\epsilon\text{V}' \times \text{K}\text{DIVTOR}\epsilon'$   
 $\times \text{M}\epsilon\text{V}'$

33. *Obv.*—M.M. same as No. 29.  $\eta\epsilon\text{N}\rho\text{I}\alpha' \times \text{V}\cdot\text{I}\cdot\text{I}' \times \text{DI}' (?)$   
 $\text{GR}\pi' \times \text{R}\epsilon\text{X}' \times \text{K}\text{GL}' \times \text{Z} + \text{F}'$

*Rev.*—M.M. same as No. 29.  $\text{POSVI D}\epsilon\text{V}' \times \text{K}\text{DIVTOR}\epsilon'$   
 $\times \text{M}\epsilon\text{V}'$

34. *Obv.*—M.M. same as No. 29.  $\eta\epsilon\text{N}\rho\text{I}\alpha' \times \text{V}\cdot\text{I}\cdot\text{I}' \times \text{DI}' \times$   
 $\text{GR}\pi' \times \text{R}\epsilon\text{X}' \times \text{K}\text{GL}' + \text{Z}' \text{F}'$

*Rev.*—M.M. same as No. 29.  $\text{POSVI D}\epsilon\text{V}' \times \text{K}\text{DIVTOR}\epsilon'$   
 $\times \text{M}\epsilon\text{V}' \times$

35. *Obv.*—M.M. same as No. 29.  $\eta\epsilon\text{N}\rho\text{I}\alpha' \times \text{V}\cdot\text{I}\cdot\text{I}' \times \text{DI}' \times$   
 $\text{GR}\pi' \times \text{R}\epsilon\text{X}' \times \text{K}\text{GL}' \times \text{Z} + \text{F}'$

*Rev.*—M.M. same as No. 29.  $\text{POSVI D}\epsilon\text{V}' \times \text{K}\text{DIVTOR}\epsilon'$   
 $\times \text{M}\epsilon\text{V}' \times$

36. *Obv.*—M.M. same as No. 29.  $\eta\epsilon\text{N}\rho\text{I}\alpha' \times \text{V}\cdot\text{I}\cdot\text{I}' \times \text{DI}' \times$   
 $\text{GR}\pi' \times \text{R}\epsilon\text{X}' \times \text{K}\text{GL}' \times \text{Z} + \text{F}'$

*Rev.*—M.M. same as No. 29.  $\text{POSVI D}\epsilon\text{V}' \times \text{K}\text{DIVTOR}\epsilon'$   
 $\times \text{M}\epsilon\text{V}'$

37. *Obv.*—M.M. same as No. 29.  $\eta\epsilon\text{N}\rho\text{I}\alpha' \times \text{V}\cdot\text{I}\cdot\text{I}' \times \text{DI}' \times$   
 $\text{GR}\pi' \times \text{R}\epsilon\text{X}' \times \text{K}\text{GL}' \times \text{Z} + \text{F}'$

*Rev.*—M.M. same as No. 29.  $\text{POSVI D}\epsilon\text{V}' \times \text{K}\text{DIVTOR}\epsilon'$   
 $\times \text{M}\epsilon\text{V}'$



*Rev.*—M.M. same as No. 29. POSVI DAV' x KDIVTORE' x  
x MGV' x

47. *Obv.*—M.M. same as No. 29. HENRIC' x VII' x DI' x  
GR' x REX x KGL' x Z + F'

*Rev.*—M.M. same as No. 29. POSVI DAV' x KDIVTORE' x  
x MGV

48. *Obv.*—M.M. same as No. 29. HENRIC' x VII' x DI' x  
GR' x REX x KGL' x Z + F'

*Rev.*—M.M. same as No. 29. POSVI DAV' x KDIVTORE' x  
x MGV' x

#### HENRY VIII. FIRST ISSUE.

1. *Obv.*—M.M. castle crowned. HENRIC' x VIII' x DI' x  
GR' x REX x KGL x Z x FR

*Rev.*—M.M. castle crowned. POSVI DAV' x KDIVTORE' x  
x MGV

#### SECOND ISSUE.

2. *Obv.*—M.M. rose. HENRIC' x VIII D x 6 x R x KGL +  
Z + FR' x

*Rev.*—M.M. rose. POSVI DAV' x KDIVTORE' x MGV  
+ in forks of cross.

3. *Obv.*—M.M. lis. HENRIC VIII D + 6 + R + KGL + Z +  
FR' x

*Rev.*—M.M. lis. POSVI DAV x KDIVTORE' x MGV  
+ in forks of cross.

4—5. *Obv.*—M.M. lis. HENRIC' + VIII + D + 6 + R + KGL +  
Z + FR' x

*Rev.*—M.M. lis. POSVI DAV' x KDIVTORE' x MGV  
+ in forks of cross.

(2 specimens.)

6. *Obv.*—M.M. cross. HENRIC' x VIII' + D' + 6' + R' + KGL' +  
Z + FR' x

*Rev.*—M.M. cross. CIVI T' x S' x EBO R' x CI' x T.W. at  
sides, and cardinal's hat below shield.

7. Same as last, but two saltires before Z.

Besides the above, there were two imperfect profile groats of Henry VII., two also of Henry VIII., and one full-faced base groat of the same monarch; four Canterbury and one York half-groats, full-faced, arched-crown of Henry VII., and eleven profile half-groats. There were also of Henry VIII., one Wareham half-groat, side-face, and one half-groat each of Canterbury and of Bristol of the base coinage, full-face. All these pieces were in bad condition, and therefore further description of them has been omitted.

One point in reference to this find is of much interest. It will be seen that not a single specimen of the arched-crown groats, and only very few of the profile groats of Henry VII., bear a mark of any kind after "Posui." This is the more interesting, as in the earlier reigns, especially from Henry IV. to Henry VI., these distinctive marks were always placed there.

L. A. LAWRENCE.

## XIV.

### ENGLISH PERSONAL MEDALS FROM 1760.

(See Plate XVIII.)

(Continued from page 246.)

ALEXANDER HOOD, FIRST VISCOUNT BRIDPORT, K.B.,  
1727—1814.

DEFEAT OF THE FRENCH OFF PORT L'ORIENT, 1795.

*Obv.*—Bust of Hood to right in naval uniform; on truncation, HANCOCK. *Leg.* A . A . HOOD LORD BRIDPORT ADMIRAL OF THE WHITE.  
P. K. (Peter Kempson.)

*Rev.*—Victory facing, holding naval crown and French flags, alighting on rock; in the distance, sea with ships. *Leg.* in three semicircles, OFF PORT L'ORIENT & CLOSE TO THE FRENCH SHORE & BATTERIES WITH 22 SHIPS ATTACKED & DEFEATED THE FRENCH FLEET OF 32 SHIPS THREE SHIPS & 228 GUNS TAKEN. In the exergue, 28<sup>D</sup>. JUNE 1795.

19. MB. Æ.

Viscount Bridport was the second son of the Rev. Samuel Hood, and the younger brother of Samuel, Viscount Hood. Entering the navy, he was appointed Post-Captain in 1756, was Rear-Admiral under Lord Howe at the relief of Gibraltar in 1782, and made K.B. in 1788. He bore a part in Lord Howe's celebrated victory of 1st June,

1794, and in the following year, 23rd June, defeated a French squadron off Port l'Orient, capturing three sail of the line. He was successively Admiral of the Blue, 1794, of the White, 1795, and of the Red, 1805; was created Baron Bridport in Ireland, 1794, Baron Bridport of Cricket St. Thomas in Somerset, 1796, and advanced to a Viscounty in 1801.

REV. WALTER FARQUHAR HOOK, D.D., DEAN OF  
CHICHESTER, 1798—1875.

REBUILDING OF ST. PETER'S CHURCH, LEEDS, 1841.

*Obv.*—Bust facing of Hook in clerical dress. *Leg.*  
THE REV. WALTER FARQUHAR HOOK  
D.D. VICAR OF LEEDS 1857.

*Rev.*—View of Church. *Leg.* ST. PETER'S CHURCH  
LEEDS, REBUILT 1841. In the exergue,  
BY THE VOLUNTARY CONTRIBUTIONS  
OF THE INHABITANTS—CONSECRATED  
SEP. 2. OTTLEY.

2.0. MB. Æ. Pl. XVIII. 8.

Son of Dr. James Hook, Dean of Worcester, and nephew of Theodore Hook, was educated at Winchester and Christ Church, Oxford, and in 1837 was elected to the vicarage of Leeds. His adhesion to the principles of the earlier *Tracts for the Times* brought him into conflict with his parishioners, but in the end his tact, ability, and zeal won the day, and he became very popular. During his incumbency of twenty-two years at Leeds twenty-two new churches, and more than sixty new schools were erected in his parish, and the parish church was rebuilt at a cost of £40,000. In 1859 he was appointed to the deanery of Chichester, and in that capacity restored the cathedral. He wrote several works on ecclesiastical history, and was elected an F.R.S. in 1862.



## FRANCIS HORNER, M.P., 1778—1817.

MEMORIAL, 1817.

*Obv.*—Bust of Horner to right; drapery over shoulder; on truncation, BAIN. P.

*Rev.*—Inscription in two lines across field, FUNGAR INANI MUNERE. *Leg.* FRANCIS HORNER NAT: 1778. OB: 1817.

1-75. MB. Æ.

Politician and essayist. Born at Edinburgh, studied for the Bar, and entered Parliament in 1808. He was an eminent authority on questions of currency and finance, and for some time filled the office of Chairman of the "Bullion Committee." His application to business, however, proved too much for his constitution, and he was obliged to seek the climate of Italy, where he died, at Pisa, 8th February, 1817. He was one of the earliest contributors to the *Edinburgh Review*. His monument, by Chantrey, is in Westminster Abbey.

## JOHN HOWARD, F.R.S., 1726—1790.

MEMORIAL, 1790.

*Obv.*—Bust of Howard to left in coat and tie-wig. *Leg.* IOHN HOWARD. F. R. S. W. MAINWARING FECIT.

*Rev.*—Inscription in five lines across field, HAUD ULLI MORTALIUM SUMMA ERGA HUMANUM GENUS BENEVOLENTIA SECUNDUS. In the exergue, OB<sup>T</sup>. JAN. 20. 1790. ÆT. 55.

1-25. MB. Æ.

Philanthropist. He was born at Hackney, the son of a London tradesman; and, having inherited a competent fortune, settled at Cardington, near Bedford. Being made High Sheriff of Bedfordshire in 1773, he began to

examine into the state of the prisons, travelled through France and Germany with the same benevolent object, and in 1777 published his great work on prisons, which he dedicated to the House of Commons. The result was the passing of two Acts for the better regulation of prison discipline. He next turned his attention to the lazarettos in Europe. Having visited the East in 1790, with a view of ascertaining the nature of the plague then raging, he died of fever at Cherson. A monument was erected to his memory in St. Paul's Cathedral.

JOHN EGAR HOWARD, 1752—1827.

BATTLE AT COWPENS, 17 JAN., 1781.

*Obv.*—Howard on horseback pursuing fugitives bearing a flag, whom he is about to strike with his sword; near him flies Victory holding wreath and palm. *Leg.* JOH . EGAR . HOWARD  
LEGIONIS PEDITUM PRÆFECTO DU .  
VIV. (J. Du Vivier). In the exergue, COMI-  
TIA AMERICANA.

*Rev.*—Within oak wreath inscription in seven lines,  
QUOD IN NUTANTEM HOSTIUM ACIEM  
SUBITO IRRUENS PRÆCLARUM BEL-  
LICÆ VIRTUTIS SPECIMEN DEDIT IN  
PUGNA AD COWPENS XVII . JAN .  
MDCCLXXXI.

1·8. MB. Æ.

John Egar Howard, American general, joined the American army at the beginning of the Revolution, and commanded a company at the battle of White Plains in 1776. He was also present at Germantown and Monmouth, and as Lieutenant-Colonel of the 5th Maryland Regiment displayed great gallantry at the battle of Cowpens, the bayonet charge under his command securing the American victory. At one time of the day he held the swords of seven British officers who had surrendered

to him. He performed great services throughout the remainder of the war, was made Governor of Maryland in 1792, and was United States senator 1796—1803. The above medal was ordered to be struck by a resolution of Congress of March, 1781, and a specimen in silver was awarded to Howard.

THOMAS HOWARD, THIRD EARL OF EFFINGHAM,  
1746—1791.

MEMORIAL, 1791.

*Obv.*—Bust of Effingham to left, bare; below, *J. Milton.*  
*F. Leg.* THO. HOWARD COM . DE .  
EFFINGHAM . REI . MONET . PRÆF .  
1784.

*Rev.*—Britannia seated to left holding spear and shield;  
at her feet, coins. *Leg.* PRO PATRIA. Edge,  
NATUS . XIII . JAN . MDCCXLVII . OB .  
XV . NOV. MDCCXCI.

1·4. MB. R.

Thomas, Third Earl of Effingham, was Deputy Earl Marshal of England, appointed Treasurer of his Majesty's Household in 1782, and Master of the Mint in 1784. On account of ill health he accepted the governorship of Jamaica, but the change had not the beneficial effect anticipated, and he died in the island November 15, 1791.

RICHARD, EARL HOWE, K.G., 1725—1799.

VICTORY OF THE 1ST JUNE, 1794.

1. *Obv.*—Bust of Howe to left in naval dress, cloak over shoulders, tie-wig. *Leg.* RIC : COMES HOWE  
VICE-ADMIRALLUS ANGLIÆ, &c.

*Rev.*—Neptune in sea-chariot, pointing with right hand to sinking vessels and with left presenting trident to Britannia, seated to left on rock; at her side, lion and cornucopiæ from which fall coins; in the

background, Victory inscribing on obelisk, HOWE  
GRAVES BRIDPORT BOWYER CALDWELL  
GARDNER PASLEY. Below, *Barnett. Leg.*  
NON NOBIS SED PATRIÆ. In the exergue,  
MDCXCIII, 1st JUNE.

2.2. MB. R.

Richard, Earl Howe, admiral, was the third son of Emanuel Scrope, second Viscount Howe. Entering the navy at the age of fourteen, he went to the South Seas in the squadron under Commodore Anson, and in 1745 served under Admiral Vernon, being in command of the *Baltimore*, with which he beat off two French ships conveying troops and ammunition to the Pretender. In 1755 the command of the *Dunkirk* was given him, and he sailed for North America. Having joined Admiral Boscawen, he captured two French vessels, the *Lys* and the *Alcide*, off Newfoundland; and it was this capture which commenced the war with France. It is not possible here to enumerate his many other services and distinctions, but it may suffice to state that in 1758 he succeeded, by the death of his brother, to the title of Viscount Howe in Ireland; that in 1788 he was raised to an English earldom; and that, being appointed to the command of the Channel Fleet on the breaking out of the war with France, he gained, in the following year, that famous victory which will ever be known as that of "the glorious 1st of June." The French fleet consisted of 26 ships of the line, and the English of 25. The engagement took place in the Bay of Biscay, off Ushant, and scarcely lasted an hour. The English captured two ships of eighty guns, and four seventy-fours, another seventy-four sinking immediately after she was taken possession of. London was illuminated three nights in honour of this victory; the thanks of Parliament were

voted to Howe; and George III., visiting him on board the *Queen Charlotte*, gave him a sword, and made him a Knight of the Garter. His last service was in bringing back the mutinous seamen at Portsmouth to their duty in 1797.

VICTORY OF THE 1ST JUNE, 1794.

2. *Obv.*—Bust of Howe to right in naval uniform and tie-wig; on truncation, C. H. K. (C. H. Küchler). *Leg.* RIC. COMES HOWE THALASSIARCHA BRITAN. PATRIÆ DECUS ET TUTAMEN.

*Rev.*—English ships attacking sinking French ships. *Leg.* NON SORTE SED VIRTUTE. In the exergue, GALLOR. CLASSIS PROFLIG. DIE I JUNII MDCCXCIV.

1.9. MB. Æ. ST.

VICTORY OF THE 1ST JUNE, 1794.

3. *Obv.*—Bust of Howe to right, in naval uniform; around his neck, chain, to which is attached medallion bearing figure of Victory. *Leg.* EARL HOWE ADML. OF THE WHITE, K.G. MUDIE. D : W : WYON. F :

*Rev.*—Neptune in sea-chariot to right, his right hand extended; trident in left. *Leg.* FRENCH FLEET DEFEATED OFF USHANT. MUDIE. D : W. WYON. F : In the exergue, VII SAIL OF THE LINE CAPTURED I. JUNE MDCCXCIV.

1.6. MB. Æ.

This is one of Mudie's grand series of National Medals.

VICTORY OF THE 1ST JUNE, 1794.

4. *Obv.*—Bust of Howe to left in naval uniform and hat. *Leg.* MAY THE FRENCH EVER KNOW HOWE TO RULE THE MAIN.

*Rev.*—Anchor. Below, 1794. *Leg.* IN COMMEMORATION OF THE GLORIOUS FIRST OF JUNE.

1.15. MB. Æ.

VICTORY OF THE 1ST JUNE, 1794.

5. *Obv.*—Bust of Howe to left, similar to the preceding.  
*Leg.* EARL HOWE & THE GLORIOUS  
FIRST OF JUNE.

*Rev.*—Britannia seated to left, holding spear and laurel  
branch, and resting left arm on shield. *Leg.*  
RULE BRITANNIA. In the exergue, 1794.

1·15. MB. Æ.

This is a proof for a halfpenny token. Similar pieces  
bear the date 1795.

VICTORY OF THE 1ST JUNE, 1794.

6. *Obv.*—Bust of Howe to left, &c., same as the preceding.  
*Rev.*—Ship on sea; below, laurel branches. *Leg.* VAL<sup>r</sup>.  
BRITISH TARS.

1·1. MB. Æ.

VICTORY OF THE 1ST JUNE, 1794.

7. *Obv.*—Bust of Howe to left in naval dress, cap, &c.;  
below, two laurel branches. *Leg.* INSCRIBED  
TO THE TARS OF OLD ENGLAND.

*Rev.*—Anchor. *Leg.* IN COMMEMORATION OF THE  
GLORIOUS FIRST OF JUNE, 1794.

1·1. MB. ST.

VICTORY OF THE 1ST JUNE, 1794.

8. *Obv.*—Bust of Howe to right similar to the preced-  
ing. *Leg.* ADM<sup>L</sup>. EARL HOWE.

*Rev.*—Ship sailing to right. *Leg.* GLORIOUS FIRST  
OF JUNE 1794. Below, FARTHING.

·85. MB. Æ.

This and the three following pieces are farthing tokens.

VICTORY OF THE 1ST JUNE, 1794.

9. *Obv.*—Bust of Howe to right, &c., similar to the preced-  
ing.

*Rev.*—Ship sailing to left. *Leg.* GLORIOUS 1<sup>ST</sup>. OF JUNE 1794. Below, FARTHING.

·9. MB. Æ.

VICTORY OF THE 1ST JUNE, 1794.

10. *Obv.*—Bust of Howe to right, &c., as the preceding.

*Rev.*—Naval crown within oak wreath. *Leg.* PROMISSORY NAVAL FARTHING.

·85. MB. Æ.

VICTORY OF THE 1ST JUNE, 1794.

11. *Obv.*—Bust of Howe to right, &c., as the preceding.

*Rev.*—Anchor. *Leg.* PROMISSORY NAVAL FARTHING.

·9. MB. Æ.

NAVAL MEDAL FOR VICTORY OF 1ST OF JUNE, 1794.

12. *Obv.*—Britannia, standing on the prow of an antique galley, her right foot resting on helmet, right arm on her knee and left hand holding spear, her shield at her side, is crowned by Victory with wreath.

*Rev.*—Within wreath of laurel and oak inscription (engraved), RICHARD EARL HOWE ADMIRAL AND COMMANDER IN CHIEF ON THE 1 OF JUNE MDCCXCIV. THE FRENCH FLEET DEFEATED.

2·1. MB. N.

This is a facsimile (struck) of the medal which was presented to Earl Howe for his famous victory. The specimen in the British Museum was presented to that institution in 1796 by Earl Spencer, First Commissioner of the Admiralty. When George III. visited Portsmouth on the arrival of Howe, he ordered, amongst other gifts, that gold medals should be presented to the officers who were present in the engagement. In consequence of this order, medals of the above size were presented to admirals, and

others of a smaller size (1·3 in.) to captains. The smaller medal differs only in the reverse type having no wreath. The medal was enclosed in a gold rim, and covered with glass for protection. It had a ring for suspension, and a white ribbon with dark-blue edges.

MEDALLIC PORTRAIT, 1794.

13. Bust of Earl Howe, three-quarters to left, in naval uniform and cap.

3. MB. Æ. Pl. XVIII. 9.

This is a plaque, and was executed soon after the victory of the 1st June. It was probably intended as an ornament for the lid of a box.

MEMORIAL OF VICTORY OF 1ST JUNE, 1794.

14. *Obv.*—Bust of Howe to right in naval dress with hat.  
*Leg.* ADM<sup>L</sup>. EARL HOWE.

*Rev.*—Inscription in seven lines, MAY A FLOW-  
ING TRADE FOLLOW A SPEEDY AND  
HONORABLE PEACE 1796.

·9. MB. Æ.

This is also a farthing token.

MEMORIAL OF VICTORY OF 1ST JUNE, 1794.

15. *Obv.*—Bust of Howe to left, in naval dress, tie-wig, &c.;  
on truncation, WYON. *Leg.* EARL HOWE  
ADMIRAL OF THE FLEET MDCCXCIX.

*Rev.*—Rostral column surmounted by figure of Neptune  
and inscribed MEMORA<sup>R</sup>. VICTORY JUNE  
1<sup>ST</sup>. MDCCXCIV: behind and at sides, guns,  
flags, masts with flags, &c. In the exergue,  
FRENCH FLEET DEFEAT<sup>D</sup>. VII SHIPS  
TAKEN.

1·5. MB. Æ.

THANKSGIVING FOR VICTORY OF 1ST JUNE, 1794, &c.

16. *Obv.*—Bust of George III., to right, laureate: below,  
MILTON. *Leg.* GEORGIVS . III . DEI .  
GRATIA.



*Rev.*—The crown, orb, sceptre and sword placed on cushion on pedestal inscribed, HOWE, ST. VINCENT DUNCAN. MILTON. Around the base of the pedestal lie the French, Dutch, and Spanish flags. *Leg.* ROYAL THANKSGIVING. AT. ST. PAUL'S. In the exergue, DEC. 19. 1797.

1.25. MB. R. Æ.

This medalet was struck to commemorate the National Thanksgiving held on the 19th December, 1797, for the three great naval victories achieved under the command of Earl Howe, Earl St. Vincent, and Lord Duncan, viz., the Victory of the 1st of June, 1794; the battle off Cape St. Vincent, 14th of February, 1797; and that off Camperdown, in October, 1797. The King, accompanied by the members of the Royal Family, attended a special service in St. Paul's Cathedral.

RICHARD, FIRST EARL HOWE, 1796—1870.

BIRMINGHAM GENERAL HOSPITAL, 1826.

*Obv.*—Façade of the hospital; above, sun-rays. In the exergue, THE GENERAL HOSPITAL BIRMINGHAM.

*Rev.*—Within laurel wreath inscription in eleven lines, BIRMINGHAM MUSICAL FESTIVAL FOR THE BENEFIT OF THE GENERAL HOSPITAL OCTOBER 3. 4. 5. & 6 1826 PATRON THE KING'S MOST EXCELLENT MAJESTY PRESIDENT THE RIGHT HONOURABLE EARL HOWE. Below, crossed lyre and flute on open book, and OTTLEY.

2.5. MB. Æ.

The receipts of the Birmingham Musical Festival of 1826, in aid of the General Hospital in that city, amounted to over £10,000. It lasted from the 3rd to the 6th October. Richard, Earl Howe, took great interest in the

undertaking, and it was chiefly due to his exertions that the festival was a success. He was the grandson of Admiral Viscount Howe, succeeded to the title in 1820, and was created an Earl in 1821. He was a Lord of the Bedchamber to George IV., and Lord Chamberlain to Queen Adelaide:

ISAAC HULL, 1773—1843.

ENGAGEMENT BETWEEN THE "CONSTITUTION" AND THE  
"GUERRIÈRE," 1812.

*Obv.*—Bust of Hull to left in naval uniform. *Leg.* ISAAC  
HULL. PERITOS ARTE SUPERAT JUL. MDCCXII  
AUG. CERTAMINE PORTES.

*Rev.*—Engagement between an English and an American vessel. *Leg.* HORAE MOMENTO  
VICTORIA. In the exergue, INTER CONST.  
NAV. AMER. ET GUER. ANGL.

255. MB. R.

This medal commemorates the well-known engagement between the American frigate *Constitution*, commanded by Captain Isaac Hull, and the English frigate *Guerrière*, under Captain J. R. Dacres, 19th August, 1812. The engagement lasted only half an hour, when the English vessel, having lost her fore, main, and mizzen-masts, was compelled to surrender. This victory was welcomed in New York with great enthusiasm, and a specimen in gold of the above medal was awarded to Captain Hull by resolution of Congress, 29th Jan., 1813, and silver specimens to each of the commissioned officers of the *Constitution*. Hull had joined the American navy at an early age, and remained in the service till 1841, but this engagement was the only one of importance in which he commanded.

## DAVID HUME, 1711—1776.

MEMORIAL, 1776.

*Obv.*—Bust of Hume to right, draped. *Leg.* DAVID HUME SCOTUS.

*Rev.*—Winged female figure seated on orb, pen in right hand and scroll in left. *Leg.* FELICITER . AUDET. In the exergue, NAT: MDCCXI . MORT: MDCCLXXVI.

155. MB. Æ. Pl. XVIII. 10.

David Hume, born at Edinburgh, was destined for the Bar, but having no inclination for that profession he went to Bristol, where he was engaged as a clerk in a large mercantile house. His propensity to literature caused him soon to relinquish that occupation, and taking up his residence in France for the sake of seclusion he published, in 1738, his *Treatise of Human Nature*. This was followed by the first part of his *Essays* in 1742, soon after which he accompanied General Sinclair on his military embassy to Vienna and Turin. In 1754 appeared the first volume of his *History of England*, which was completed in 1761. In 1763 he accompanied the Earl of Hertford on his embassy to Paris, became an under-secretary of State in 1767, but retiring in 1769, passed the rest of his days in Scotland.

## JOSEPH HUME, 1777—1855.

TRIBUTE TO, 1831 (?)

*Obv.*—Bust of Hume, three-quarters to left; in frock-coat. *Leg.* JOS. HUME ESQ. M.P. F.R.S.

*Rev.*—Beneath oak wreath, inscription in nine lines,  
OF CIVIL AND RELIGIOUS LIBERTY,  
THE VIRTUOUS AND ENLIGHTENED  
FRIEND: OF JUSTICE AND NATIONAL  
INTEGRITY, THE IMPARTIAL AND UN-  
DAUNTED DEFENDER.

15. MB. Æ. Pl. XVIII. 11.

Politician and economical reformer. Born at Montrose, studied medicine, and being admitted a member of the College of Surgeons of Edinburgh, he went, in 1797, as surgeon to India in the marine service of the East India Company. Being a good linguist he acted as Persian interpreter to the army during the Mahratta war, and subsequently filled the offices of Paymaster of the Forces and Commissary-General. Returning to England in 1808 he entered Parliament, and, during his long political career, proved himself a prominent reformer. He became the self-elected guardian of the public purse, and, in spite of much opposition, laboured hard to reduce the burden of taxation under which the country groaned. Among his other labours may be mentioned his successful protests against the laws that hampered workmen and favoured masters, and against imprisonment for debt. A feeling tribute was paid to his high merit by Lord Palmerston in moving for a new writ for the Montrose district of Burghs.

#### HENRY HUNT, 1773—1835.

##### PRESTON ELECTION, 1830.

*Obv.*—Within wreath of laurel and palm, H. HUNT, ESQ., M.P., PRESTON, DEC<sup>r</sup>. 24, 1830.  
*Leg.* THE TIME IS COME. TRIUMPH OF PRINCIPLE.

*Rev.*—Within wreath of laurel and oak, ONE OF THE 3730 ELECTORS OF PRESTON 1830. *Leg.* THE GRATEFUL TRIBUTE OF THE PEOPLE OF ENGLAND.

1.15. MB. R.

Henry Hunt, political agitator, born at Uphaven, Wilts, became well known as an opulent farmer. Quitting the quiet pursuit of farming for politics, he developed into a

radical reformer, and a meeting at Manchester, in 1819, at which he presided, having ended with loss of life and limb to many, he was prosecuted and was sentenced to two and a half years' imprisonment and a fine of £1,000. This riot is known as the "Peterloo Massacre." On his liberation he made a kind of triumphal entry into London. He long tried in vain to obtain a seat in Parliament, and at length was twice elected for Preston, viz., in 1830 and 1831; but the year after his second return his constituents declined his future services.

JOHN HUNTER, F.R.S., 1728—1793.

MEDALLIC PORTRAIT, 1791.

1. *Obv.*—Bust of Hunter to left, wearing loose coat; on truncation, JOHN HUNTER 1791. *Tassie F.*

*Rev.*—Plain.

3.9 × 2.85. MB. Æ.

This eminent surgeon, brother of Dr. William Hunter, the physician, born in a small village near Glasgow, began life as a cabinet-maker, but, at the age of twenty, coming to London, where his brother was practising as a surgeon, he determined to adopt the same profession. In 1749 he studied under Dr. Cheselden at Chelsea Hospital, went to St. Bartholomew's Hospital in 1751, and in 1768 became surgeon to St. George's. In 1776 he was appointed Surgeon Extraordinary to the King, was made Deputy Surgeon-general to the Army in 1786, and Inspector-general of the Hospitals and Surgeon-general in 1790. His valuable museum, consisting of upwards of 10,000 preparations to illustrate comparative anatomy, physiology, and natural history, was after his death purchased by the Government and presented to the College of Surgeons.

PRIZE MEDAL OF THE LEEDS SCHOOL OF MEDICINE, 1831.

2. *Obv.*—Head of Hunter to right; below, B. WYON. *Leg.* IOHANNES HUNTER.

*Rev.*—Laurel wreath. Around, SCHOLA MEDICINAE LEODIENSIS. A.D. 1831 INS.

2. MB. Æ.

PRIZE MEDAL OF ST. GEORGE'S HOSPITAL, 1850.

3. *Obv.*—Bust of Hunter facing; his head resting on left hand; on shoulder, L. WYON. *Leg.* JOHN HUNTER.

*Rev.*—Two men carrying fainting female figure; in the background, view of St. George's Hospital, above which, on right, ΑΝΔΡΑ Δ'ΩΦΕΛΕΙΝ ΚΑΛΛΙΣΤΟΣ ΠΟΝΟΝ. In the exergue, ST. GEORGE'S HOSPITAL. L. C. WYON, 1850.

- 2.15. MB. Æ.

This last medal was instituted as a prize in 1850 by Mr. Serjeant Thompson, one of the treasurers of St. George's Hospital, who presented the dies for the medal and a sum to pay for the expenses of striking it. A silver gilt specimen is awarded annually to the most deserving pupil in clinical science. (See also under G. Fordyce, Ser. III., Vol. XI., pp. 92—93.)

WILLIAM HUNTER, 1718—1783.

TRIBUTE TO, 1774.

1. *Obv.*—Bust of Hunter to left, in gown and cap. *Leg.* GVL. HVNTER. ANATOMICVS. BURCH. FEC.

*Rev.*—Large two-handled vase decorated with bas-relief representing anatomical scene. *Leg.* OLIM . MEMINISSE . IVVABIT.

- 3.2. MB. Æ. *Cast.* Pl. XVIII. 12.

William Hunter, elder brother of John Hunter (see preceding medals), was sent to the college of Glasgow at

the age of fourteen, with the view of entering the ministry; but this profession he soon relinquished for physic, and coming to London in 1741 became assistant to Dr. James DoYLES, the well-known anatomist. He next studied in St. George's Hospital, lectured on surgery in 1746, and in 1748 was appointed a surgeon-accoucheur to the Middlesex Hospital. He was in 1762 consulted by Queen Charlotte, and two years later appointed by her physician extraordinary. In 1770 Dr. Hunter completed his house in Great Windmill Street, to which he attached a theatre, apartments for lectures and dissections, and a magnificent museum, consisting of anatomical preparations, minerals, shells, and other objects of natural history, together with a very rare cabinet of ancient coins, all of which, in pursuance of his will, are now deposited in the University of Glasgow. He was elected F.R.S. in 1767, and F.S.A. in 1768, and in that year appointed Professor of Anatomy to the Royal Academy.

The above medal by Burch was not improbably made at the instigation of Tassie, the well-known gem-engraver. The date assigned by Mr. Hawkins to the medal is 1774, and at that time Burch was in the employment of Tassie. The reverse design refers to Hunter's skill in anatomy, but it may also have some reference to the museum which he formed in Great Windmill Street.

MEDALLIC PORTRAIT, 1779.

2. *Obv.*—Bust to left, in coat and tie-wig.

1.45. MB. *Electro.*

This is an electrotype of a proof of a medal. It formerly belonged to Mr. Edward Hawkins, who attributed the portrait to William Hunter and its issue to 1779.

## SELINA, COUNTESS OF HUNTINGDON, 1707—1791.

## MEMORIAL, 1791.

1. *Obv.*—Bust of the Countess to left, wearing gown, cap, &c.; below, K & K (Kempson and Kinder).  
*Leg.* SELINA COUN<sup>TS</sup>. DOW<sup>N</sup>. OF HUNTINGDON.

*Rev.*—Inscription in six lines, WHOSE FAITH FOLLOW, CONSIDERING THE END OF THEIR CONVERSATION: JESUS CHRIST. Below, DIED . JUNE : 17 : 1791. AG<sup>D</sup>. 86.

1.35. MB. ST.

Selina, Countess of Huntingdon, a patroness of the Calvinistic Methodists, was a daughter of Washington Sidney, second Earl Ferrers. She was married in 1725 to Theophilus, Earl of Huntingdon, by whom she had four sons and three daughters. His sudden death and the loss of four of her children caused her to become deeply religious. During the religious revival which the efforts of Wesley and Whitefield were then effecting, she attached herself to the opinions of the latter, and by her zeal and wealth exerted so much influence over the Calvinistic Methodists that a branch of them became known as "the Countess of Huntingdon's connection." She built chapels and founded a college at Trevecca, in Wales, which in 1792 was removed to Cheshunt, Herts.

## MEMORIAL, 1791.

2. *Obv.*—Bust of the Countess to left, &c., similar to the preceding.

*Rev.*—Inscription in three lines; above crossed palm branches, I KNOW THAT MY REDEEMER LIVETH. Below, OB<sup>T</sup>. 17 . JUNE . 1791 . ÆT. 84.

1.45. MB. Æ.



REV. WILLIAM HUNTINGTON, S.S., 1745—1813.

PROVIDENCE CHAPEL, GRAY'S INN LANE, 1810.

*Obv.*—Bust of Huntington to left, in coat, &c. *Leg.*  
REV. W. HUNTINGTON . S. S. CHAPEL  
GRAY'S INN LANE.

*Rev.*—Façade of the chapel; above, PROVIDENCE  
CHAPEL; below, NOV. 21, 1810.

1·95. MB. R. *Cast and chased.* Pl. XVIII. 13.

William Huntington, eccentric preacher, natural son of a farmer named Barnabas Russel, was born near Cranbrook, Kent, where he was baptized in the name of his putative father William Hunt. After leading a dissolute life for several years he, in order to avoid identification, changed his name to Huntington, and being suddenly converted he became a preacher among the Calvinistic Methodists. His sphere of preaching was in the neighbourhood of Thames Ditton, where he was compelled at one time to earn his bread as a coalheaver. In 1782 he removed to London and, obtaining credit, built himself a chapel in Titchfield Street, Oxford Market, which he called "Providence Chapel," and which in 1810 was burned to the ground. He, however, easily raised £10,000, with which he built a larger chapel in Gray's Inn Lane, and to which he gave the name of its predecessor. For the rest of his life Huntington derived a handsome income from his pew-rents, had a villa at Cricklewood, and kept a carriage. The mysterious letters S.S. appended to his name were thus explained by Huntington: "As I cannot get a D.D. for want of cash, neither can I get an M.A. for want of learning, therefore I am compelled to fly for refuge to S.S., by which I mean Sinner Saved."

The above medal is cast and chased and in high relief.

It was made at the time that he started the subscription to build a new "Providence Chapel." A few only were issued for distribution among his numerous supporters.

WILLIAM HUSKISSON, 1770—1830.

MEMORIAL, 1830.

*Obv.*—Head of Huskisson to left; behind, HUSKISSON.

*Rev.*—Inscription, in eleven lines, across field, THE  
SUCCESSFUL VINDICATOR OF HIS OWN  
ENLIGHTENED SYSTEM OF COM-  
MERCIAL POLICY, HE LIVED TO  
TRIUMPH OVER PREJUDICE AND TO  
FOUND A LASTING FAME. MDCCCXXX.

245. MB. Æ.

William Huskisson, statesman, born at Birch Moreton, Worcestershire, spent his early youth in Paris, and became private secretary to Earl Gower, the English Minister in that city. Returning to England he entered the House of Commons, and in 1807 was appointed Under-Secretary of State for War and the Colonies under Pitt and Perceval respectively. He became successively Secretary of the Treasury in 1804, Chief Commissioner of Woods and Forests 1814, President of the Board of Trade and Treasurer of the Navy 1827, and in the same year Secretary for the Colonies, but resigned during the administration of the Duke of Wellington in 1829. To liberal opinions Huskisson joined an extensive knowledge of commercial matters and economical questions connected with them. He is also regarded as the great pioneer in the Free Trade movement. He was accidentally killed by a locomotive engine on the occasion of the opening of the Liverpool and Manchester Railway, 15th September, 1830.

## FRANCIS HUTCHESON, LL.D., 1694-1746.

*Obv.*—Bust of Hutcheson three-quarters to right, in long wig, academical gown, &c. *Leg.* FRANC. HUTCHESON. PHIL. MOR. IN. ACAD. GLASGVÆ. PVB. PROF.

*Rev.*—Female figure, Philosophy, seated on tomb, her head supported by left hand: in right she holds sceptre: her left elbow rests on two books; from the tomb flies a bee. *Leg.* NON. SVO. SED. PVBLICO. LVGET. DAMNO. In exergue, POST. OB. MDCCXLVI.

42. MB. Æ. *Cast.*

Philosopher, son of a Presbyterian minister of Armagh; went to Glasgow in 1710, where he studied philosophy, classics, literature, and theology. He returned to Ireland in 1716, and was engaged in scholastic work. His philosophical writings led to his election in 1729 to the Chair of Moral Philosophy at Glasgow, where he spent the remainder of his life. He lectured five days a week on natural religion, morals, jurisprudence and government; three days a week upon the Greek and Latin moralists; and on Sunday evenings on the evidences of Christianity. He declined an offer of the Chair of Moral Philosophy at Edinburgh in 1745, and died the following year at Glasgow. Hutcheson was a close follower of the third Lord Shaftesbury, and had a great influence upon the Scottish philosophers of the "common-sense" school.

I have not been able to identify by whom the above medal was made; it is in high relief, and of rather coarse work. There is a medal of Sir William Hamilton by the same artist. They are always surrounded by a copper collar.

MAJOR-GENERAL LORD HUTCHINSON, 1757—1832.

SURRENDER OF ALEXANDRIA, 1801.

*Obv.*—Bust of Hutchinson to left, in military dress, ribbon, and star of the Thistle; on shoulder, WEBB. F. *Leg.* MAJOR GEN. LORD HUTCHINSON. MUDIE. D.

*Rev.*—Lord Hutchinson and the Bey of Algiers, holding a scroll between them; the Bey also holds horse by bridle; on right, ancient galley; on left, pyramid. *Leg.* EGYPT DELIVERED. In the exergue, SEPT II. MDCCCI. DUPRES F MUDIE D.

1.6. MB. ST. Pl. XVIII. 14.

John Hely-Hutchinson, Baron Hutchinson, afterwards second Earl of Donoughmore, entered the army in 1774, and when war was declared against France in 1793 he raised a regiment and obtained the rank of colonel. He served in Flanders as aide-de-camp to Sir Ralph Abercromby, and in the expedition to Egypt in 1801 was second in command. When Abercromby fell at the Battle of Alexandria, the chief command devolved on Hutchinson, who soon forced the enemy to capitulate and to evacuate Egypt. The above medal refers more especially to the surrender of Alexandria on the 2nd September, 1801, and to the redress which Hutchinson obtained for the Mameluke Beys who had been treacherously treated by the Turks. For his services in this campaign Hutchinson was raised to the peerage, and in 1825 succeeded his brother as Earl of Donoughmore.

CHARLES FREDERICK HUTH AND FRANCES CAROLINE  
MARSHALL.

GOLDEN WEDDING, 1886.

*Obv.*—Busts conjoined of Charles Huth and his wife to left: below, ALLAN WYON. *Leg.* CHARLES

FREDERICK HUTH \* FRANCES CAROLINE MARSHALL \* MARRIED 5, NOV. 1836 \*

*Rev.*—Female figure, Hymen, placing floral wreath on two shields attached to palm-tree and bearing the arms of Huth and Marshall: at her feet, torch. *Leg.* IN JOYFUL CELEBRATION. In the exergue, A. WYON 1886.

1.8. Reginald Huth. *Æ*, Iron and Aluminium.

Charles Frederick Huth, eldest son of the following, born 7th November, 1806, is a well-known merchant and a director of the Bank of England. He married Frances Caroline Marshall, only surviving daughter of Sir Chapman Marshall, Kt., Lord Mayor of London (1839—1840), and Anna, eldest daughter of Timothy Stansfield, of Field House, New Cross, Surrey. Of this medal two were struck in gold, fifteen in silver, forty-five in copper, five in bronze, two in iron, one in platinum and one in aluminium.

J. FREDERICK A. HUTH and EMANUELA PHILIPPA  
MAYFREN, 1856.

GOLDEN WEDDING, 1856.

*Obv.*—Busts conjoined of Huth and his wife to left; below, B. WYON SC. *Leg.* J. FREDERICK A. HUTH BORN 29 OCT. 1777 EMANUELA PHILIPPA MAYFREN BORN 11 JAN. 1785 MARRIED 11 JAN. 1806.

*Rev.*—Inscription, in eight lines, across field, THEIR FIFTIETH WEDDING DAY COMMEMORATED WITH RESPECT GRATITUDE AFFECTION BY THEIR CHILDREN AND GRANDCHILDREN 11 JAN. 1856.

1.8. MB. *Æ*.

John Frederick A. Huth, eminent banker in the City of London, was a Knight of the Orders of Charles III.

of Spain and Guelph of Hanover. He married Manuela Felepa Mayfren, second daughter of Antonio Mayfren, of Corunna (Spain). He died 14th January, 1864; she, 13th September, 1856. Of this medal two were struck in gold, twelve in silver, many in copper and two in brass.

CHARLES HUTTON, LL.D., 1737—1823.

TRIBUTE TO, 1821.

*Obv.*—Bust of Hutton to left, draped: below, 1821  
B. WYON SC. T. WYON DIR. *Leg.* CAROLUS  
HUTTON, LL.D. R.S.S. *ÆT.* LXXXV.

*Rev.*—Scales with globe attached, and cannon suspended  
to quadrant. Below, in three lines, FULMINA  
BELLI PONDUSQ. TERRÆ ÆSTIMATA.

1.25. MB. Æ. Æ gilt.

Charles Hutton, eminent mathematician, born at Newcastle-upon-Tyne, became teacher in a school at Jesmond and afterwards at his native place. In 1773 he was appointed Professor of Mathematics at the Royal Military Academy at Woolwich, which post he held till 1805. In 1774 he was elected a Fellow of the Royal Society, whose *Transactions* he enriched with so many valuable papers that he was selected, in 1775, to conduct the observations on the "Mean Density of the Earth." He was the author of numerous works on mathematics, natural philosophy, &c., and in 1777 received the degree of LL.D. from the University of Edinburgh.

H. A. GRÜEBER.

## NOTICES OF RECENT NUMISMATIC PUBLICATIONS.

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*Catalogue des Monnaies gauloises de la Bibliothèque nationale.* Muret et Chabouillet. Paris: E. Plon, Nourit et Cie. 1889.

*Atlas de Monnaies gauloises*, par Henri de la Tour. Paris: E. Plon, Nourit et Cie. 1892. Published under the auspices of the *Ministère de l'Instruction publique*.

All numismatists, and especially those who are interested in the coinage of ancient Gaul and Britain, will hail with pleasure the appearance of these two volumes. The Catalogue has, indeed, been in the hands of the public for a good three years; but, without the supplementary volume containing the plates of the coins, it was, comparatively speaking, of little use or value. As a list containing descriptions of no less than 10,413 coins, it bore testimony to the patient labours of the late M. Ernest Muret; but such is the character of all barbarous and semi-barbarous coins, that no description, however detailed and accurate, gives anything like so good an idea of the appearance of a coin as a sketch of it, even if slightly inaccurate or rude.

The Catalogue comprises those coins only which are in the cabinets of the Bibliothèque. Not so long ago, in the days of Duchalais, 1846, the collection numbered in all 812 pieces. To these the collection presented by the late Duc de Luynes added 1,400, and the marvellous series brought together by the late M. de Saulcy another 8,000 and upwards, which at one time was within measurable distance of finding a resting-place in the British Museum. The lists begin with those of hoards belonging to the earliest days of the Greek settlements in the south of France, and then proceed to the coins of Massilia and their imitations, as well as to those copied from the currency of Emporiae and Rhoda. The more characteristically Gaulish coins are then described, so far as possible in geographical order. In many instances the places of finding are mentioned, and reference made to the works in which they have already been published.

Next come some of the coins from the German border and a fair series of ancient British coins. The imitations of the tetradrachms of Macedonia and Thasos follow, and Pannonian coins, imitations of Roman and other coins, and a list of some of the

more important pieces in the Jersey hoard, complete the Catalogue.

The indices have been carefully compiled, and extend over upwards of 70 pages. The preface, the writing of which, owing to the decease of M. Muret, devolved upon M. Chabouillet, gives some account of the manner in which the unique collection here catalogued has grown, and also some amusing criticisms on the attributions of certain Gaulish coins which, from time to time, have been made, and then abandoned. There can, indeed, be but little doubt that the temptation to complete an imperfect legend, or to read an indistinct one in such a manner as to make it apply to some chieftain known to history, is extremely strong. Any one, however, who will study Stukeley's Plates of ancient British coins with the light of modern discoveries thrown upon them will recognise at once how dangerous it is to give way to the temptation. Where, for instance, are now the coins of Dunwallo and Minocan, of Lucius and Fulgenius, or even of Cogidubnus and Arviragus? It is but right to mention that in the body of the Catalogue M. Muret, from time to time, discusses the proper reading and interpretation of some of the legends on the Gaulish coins.

Turning now to the Atlas we find it to consist of no less than fifty-five folio plates, many of them giving the figures of forty different coins. In the Preface we are told expressly not to consider this as the Atlas belonging to the Catalogue, and to some extent this view may be taken as correct. It affords, however, a more complete conspectus of the Gaulish and allied coinages, than does the Catalogue itself. The history of the manner in which this originated is given in the Preface. In 1876, under the auspices of M. Waddington, the *Commission de topographie des Gaules* decided to publish a general catalogue of Gaulish coins, the first part of which was to contain the description of those in the French cabinet, and the second that of the coins existing in other collections. A general atlas was to complete and illustrate this double publication. The Commission was dissolved in 1883, and Messrs. Muret and Chabouillet were charged with the completion of the first part of the Catalogue, the second never having been touched.

The plates, in the meantime, had been engraved by that excellent artist, M. L. Dardel, and eventually their publication was confided to M. H. de la Tour, who has excellently performed his task. This was by no means a light one. To have fifty-five plates, comprising nearly 2,000 coins, placed in one's hands without titles, numbers, or references, and then to have to identify the whole, requires no small amount of skill and perseverance. The labour, however, has been accomplished, and



the difficulties in carrying out the work will account for the delay in its publication. The task was not made easier by M. Ch. Robert having had a theory that in engraving a coin of which several specimens exist it is allowable to supplement what is wanting on one by details taken from another, and M. de la Tour has had no little difficulty in some cases, in ascertaining which of the coins in the French collection was the one that had been figured, or whether the figure was a composite representation of several. He may well be congratulated on having completed his work in so satisfactory a manner. In every case he has been able to connect the representation of a coin with a number in the Catalogue, the cabinet in which the original is preserved, or the book from which the engraving has been copied. In the case of the ancient British coins by far the greater number have been copied from my own plates. Where, as in Pl. XLI., 9,540 and 9,541, originals in the Bibliothèque have been figured, the engraver has occasionally been at a loss to understand the types, and the head on 9,540 is face downwards; that on 9,541 is on the reverse, while the bull that is actually on the reverse has been converted into a human head in profile, which now forms the obverse type. As a rule, however, the plates are excellent, and the whole work, by directing attention to the Gaulish coinage, will lead to discoveries of new varieties, types and legends, by which our knowledge of this interesting but obscure series is certain to be advanced. There is one criticism that seems justifiable. It is that the Atlas would have been much more serviceable had it contained an index of all the legends on the coins like that appended to the Catalogue. I must also put in a strong protest against the Catalogue and plates being printed in such very different sizes that they cannot be bound together. Even if distinct works they form part of one scheme, and the Catalogue might just as easily have been printed on paper of the same size as the plates as not.

JOHN EVANS.

The *Revue numismatique*, Part III., 1892, contains the following articles:—

1. Vogüé (Marquis de). Note on some coins of the kings of Edessa.
2. Svoronos (J.). On an unpublished coin of the Cyrenaica, with the type of Eros on the reverse. The obverse of this interesting Attic didrachm shows a head of Apollo, accompanied by the retrograde legend ΦΕΙΔΩΝΟΣ, a magistrate's name. On the reverse, in front of Eros carrying a lyre, are the letters

.... **MAI** . . . The writer suggests that the full inscription may have been [APTA]MAI[ΩN], and that the coin may belong to the little *κόμη* called Artamis, near Cyrene.

3. VILLARET (E. de). Japanese Numismatics (continuation). This paper is illustrated by as many as twelve plates, which cannot fail to be of the greatest use to collectors and students of this little-understood series of coins.

4. SCHWAB (M.). Medals and amulets with Hebrew inscriptions, dating from the sixteenth century and later, preserved in the Cabinet des Médailles in the Bibliothèque nationale. Some of these curious pieces are fancy productions, illustrating Rabbinical traditions, others are talismans, inspired by the Cabala, while others again are astrological. A few also are of Christian origin.

5. RONDOT (N.). The engravers of the mint of Troyes from the twelfth to the eighteenth century.

6. BABELON (E.). The coins of the Satraps under the Achaemenid Empire. This is a highly interesting and suggestive paper, but the author arrives at very few definite conclusions. One attribution will, however, I think, meet with very general acceptance. This is the identification of the hitherto unattributed silver staters of Rhodian weight, bearing on the obverse the kneeling King of Persia, and on the reverse a Satrap on a galloping horse, as Cyprian issues of Evagoras II. The letters **OO** (עע) are, as M. Babelon has already shown in his article on the coins of the Kings of Sidon, equivalent to the Greek letters **EYA**, and are consequently the Phœnician initials of the name Evagoras. Chronologically, the group in question falls into the period between the coins which Evagoras struck as King of Salamis, with Greek legends, B.C. 368—351, and those which he subsequently struck as King of Sidon, B.C. 349—346 (see *Numismatic Chronicle*, 1891, p. 424). In the interval, B.C. 350—349, he had been, after his expulsion from Salamis by the usurper Pnytagoras, commissioned by Artaxerxes III (Ochus), together with Hidrieus of Caria and the Athenian Phocion, to bring back Cyprus to its allegiance to the great king. They laid siege to Salamis, but although the rebellious island was thus recovered by Persia, Evagoras nevertheless failed to recover his lost throne. Pnytagoras, the usurper, was allowed by Artaxerxes to retain possession of Salamis, while Evagoras was compensated by the gift of the kingdom of Sidon, B.C. 349. The coins which he struck during his short reign in Phœnicia, also characterized by the letters **OO** (עע), the initials of עֵבְגוֹרָא, the Phœnician form of his name, have already been identified by M. Babelon. Those with the galloping Satrap, accompanied by the same two letters, he would now assign to the period during

which Evagoras was engaged in his expedition against Salamis, B.C. 350—349, but whether they were actually struck in Caria before the expedition started, or in Cyprus during the siege, is a doubtful point, though the Phœnician legend is undoubtedly in favour of the latter hypothesis. On the other hand the Rhodian weight of the coin, and the fact that some specimens were found in the island of Calymna, mixed with coins of Rhodes and Cos, and of the Carian dynasts Mausolus, Hidrieus, and Pixodarus (*Numismatic Chronicle*, vol. ix., 1847, p. 165), seem to indicate their Carian origin. M. Babelon, however, is inclined to regard them as Cypriote issues.

7. ROUYER (J.). Theophraste Renaudot. Biographical rectification concerning a jeton bearing a bust of Renaudot, together with a description of some other Parisian jetons.

The *Numismatische Zeitschrift*, Band xxiii. 1891, contains the following articles:—

1. SCHLÖSSER (J. von). Imperial coin-types of Asia Minor and Thrace, comprising a medallion of Laodicea bearing the figure of the city seated between standing figures of Phrygia and Caria; also coins of Nacolea in Phrygia, Minoa in Amorgos, Comana in Pisidia; Cibyra and Hierapolis in alliance; Erythrae, Magnesia, and Metropolis in Ionia, and of various Bithynian and Thracian cities, with types referring to the cultus of Aphrodite. The writer also describes a rich and varied series of the Imperial coins of Amastris in Paphlagonia, reproducing statues which once adorned that city, and which appear subsequently to have been removed to Constantinople. This at any rate is the inference which the author draws from the descriptions in late Byzantine topographers of a place in Constantinople called Amastrianos, and of the statues erected in it.

2. PICK (B.). Inedita from the Mandl collection in Budapest. This rich private collection, which Herr Pick has been permitted to examine, has lately been further enriched by a hoard of Imperial coins of Mœsian and Thracian cities, dating principally from the time between Sept. Severus and Philip. The coins bearing the names of the Roman governors preceded by the letters ΥΠ, standing not for the preposition *ὑπό*, but either for *ὑπατικοῦ*, or preferably for *ὑπατεύοντος*, are very numerous. It would further appear that this title was confined to the legati of Mœsia Inferior who, as a rule, were of consular rank. The legati of Thrace, on the other hand, who were only of Prætorian rank, are distinguished either by the special title *πρεσβευτής*, or by the more vague title *ἡγεμών*, which appear on the coins as ΠΡ, ΠΡΕΣ, and ΗΓΕ or ΗΓΕΜ. Herr Pick's list of the Legati of Mœsia Inferior, carefully compiled from the coins, is a valu-

able addition to our knowledge of the history of the Province under the Empire.

3. PICK (B.). Two new medallions of Thyatira. The importance of these two coins, which are respectively of Severus Alexander and Maximinus, lies in the fact that they bear new and interesting representations connected with the cultus of the local god whose worship seems to have been peculiar to Thyatira. The name of this divinity was **TYPIMNOC**. He is usually figured as a youthful god wearing a chlamys, and with a double-axe over his shoulder, either standing or seated, or in a temple or on horseback. The figure on the new medallions differs from any of the above. Here he is radiate, like Helios, and on one specimen he stands in the solar chariot. Herr Pick is perhaps, therefore, warranted in drawing a distinction between this form of the god and that of the local hero Tyrinnos, who is never radiate. The latter in inscriptions is called Προπάτωρ Θεός Τυρίμνος, while the former is called Προπάτωρ Θεός Ἡλῖος Πύθιος Ἀπόλλων Τυρμναῖος. (Cf. *Corpus Inscr. Gr.* 3497, 3498, 3484, and 3500.)

4. HAMPEL (J.). On a find of Roman coins at Bragetto. The hoard consisted of gold medallions, aurei, and denarii of Numerian, Diocletian, Constantius Chlorus, and Maximianus Hercules. Of these coins two aurei, of Numerian and Diocletian respectively, and two interesting medallions of Maximian are not described in Cohen's work.

5. KENNER (F.). Supplementary coins from the same hoard.

6. BAHRFELDT (M.). Roman Republican coins in the cabinet of the Grand Duke of Baden at Carlsruhe.

7. SCHOLZ (J.). Notice of a number of coins unearthed during the building of the Art Museum at Vienna. The interest of these coins is not so much numismatic as curious, for they range over a period of nearly two thousand years, the earliest specimens dating from the time of Alexander the Great, and the latest from the end of the last century. In all there are twenty-five Greek coins, one hundred and ninety Roman, and forty-five mediæval and modern.

8. DOMANIG (C.). On a find of 1,048 deniers of the thirteenth and fourteenth centuries, at Thomasberg. The majority of the specimens are Austrian and Bavarian, and from an analysis of their weights the writer infers that the hoard was buried about the year 1408.

9. NAGL (A.). On the relative values of gold and silver in the fourteenth century. The author shows from contemporary documents that in consequence of the introduction of the gold standard at Florence in the year 1252, and of its wide extension towards the end of the thirteenth century, silver, which

had previously stood to gold in the relation of 10 : 1, gradually fell, towards the end of the fourteenth century, to 15½ : 1.

10. NAGL (A.). On a gold coin of Milan with the types of the Venetian ducat.

11. BUSSON (A.). A find of coins in the top of a church tower at Sterzing in the Tirol. These coins, forty-seven in number, are for the most part groschen and half-batzen of the sixteenth and early part of the seventeenth centuries.

12. FIALA (E.). The coinage of the Counts Schlick, Stephen and his seven brothers, Burian, Hieronymus II, Matthias, Wolfgang, Henry III, Caspar, and Laurence.

18. FORCHHEIMER (E.). A thaler of Charles Eusebius, Prince of Lichtenstein, 1629. Hitherto only small coins (groschen and kreuzer) of this prince were known to exist.

14. STENZEL (Th.). Rare coins and medals of Anhalt, from the Ballenstedt collection, in the Ducal Coin Cabinet of Dessau.

15. KENNER (F.). The collection of coins and medals in the Imperial and Royal Art Museum in Vienna.

16. SCHALK (C.). The science of Numismatics in its relation to political economy.

BARCLAY V. HEAD.

### MISCELLANEA.

GOLD AND SILVER BAR MONEY OF MOZAMBIQUE.—The gold coins are called *barrinha*, i.e. "a little bar," having the local value at Mozambique of 6,600 reis each. The letter M in the centre of the obverse stands for Mozambique. The 2½ on the reverse refers to the weight in gold. A star has been stamped over the letter M in order to distinguish between genuine and imitation coins. This was necessary, as the knowing Hindoos, who are the money-changers at Mozambique, had begun to manufacture some of these bars on their own account. The schroff-marks subsequently added serve also to testify as to genuineness. The weight of each gold coin is as near as possible 222 grains.

The silver coin known as an *onça*, i.e. "an ounce," bears similar marks as to its being genuine, and weighs 396 grains.

These coins, struck in the early part of this century, are still legal tender at Mozambique, and were received at the Bank from the Shiré Highlands on the upper waters of the river Zambesi. Accompanying them was a curious gold coin struck by one of the Mongols of Persia named Abaga, who reigned in

Baghdad between the years 1265 and 1281 of the Christian era.

It is a common custom with the women of the upper classes on the Mozambique coast to wear gold coins on their persons. The inscription on the area on one side of the coin is complete, and reads as follows, but the other side looks as if it had been enamelled at some time or other.

قان  
 پادشاه  
 عالم ایلخان  
 الاعظم  
 اباقا خلد

It is a problem how this Persian coin passed into South-east Africa. I can only conjecture it came by way of India. A fine specimen (from my own collection) of the same coinage is shown by way of comparison.

J. M. C. JOHNSTON.

CORRECTIONS TO DR. H. WEBER'S PAPER "ON GREEK COINS, &c.," VOL. XII., p. 185, 3RD SERIES.—At p. 187, No. 8, read **IMERAION** instead of **IMEPAION**. At p. 193, No. 16, read **ΑΛΕΙΟΝ** instead of **FAΛΕΙΟΝ**.

Comparison with a better-preserved specimen further shows that on the reverse of the coin what looked to me like a symbol of an eagle with lizard, is a dead bird, with head and neck bent backwards, held in the eagle's talons.

Dr. Imhoof-Blumer directs my attention to another mistake, viz., that the coin was first described by Dr. Kenner, not by him (Dr. Imhoof-Blumer).

At p. 204, No. 84, read **ΤΡΩΑΔΕ** instead of **ΤΡΟΑΔΕ**.

H. WEBER.



# INDEX.

## A.

- Abbāsī Khalifs, coins of, 160, 170, 172  
 Abdera (Thrace), coins of, 3, 27  
 Acarnania, coins of, 9  
 Aegae (P) (Macedonia), coin of, 5  
 Aelia Flaccilla, coins of, 180  
 Aenus (Thrace), coins of, 4, 188  
 Alalia (P), coin of, 185  
 Alexander II. (Zebina), coin of, 36  
 Alexander III., of Macedon, coin of, 26  
 Alexander IV. (Aegos), coin of, 26  
 Amaury of Cyprus, coin of, 216  
 Amawis of Spain, coin of, 162  
 Amir-el-Umarā, coin of, 170  
 Amphipolis (Macedonia), coins of, 25  
 Arabic coins, 160  
 Aradus, coins of, 174  
 Arcadia, coin of, 28  
 Arcadius, coins of, 181  
 Archaic Greek coins, 189, 202  
 ARDOKHSHO, the legend, 77, 112, 127, 143  
 ARDVIKHSHO, the legend, 101  
 AS SOON AS WEE TO HER BEGVNNE, &c., medalet inscribed, 253  
 Assus (Mysia), coin of, 203  
 АТІШНО, the legend, 75, 105, 107, 132  
 Attuda (Phrygia), coins of, 17  
 Ayyūbīs, coins of, 169

## B

- Bahrī, Memlūks, coins of, 169  
 BAKER, F. B., Esq., Coin types of Asia Minor, 89  
 Bat ha, coin of a chief of, 165  
 Bawendi, coins of, 165, 170

- Benī Zengī, coins of, 168  
 Bolchara, coin of Nadir Shah struck in, 88  
 British Museum, Greek coins acquired by the, 1  
 Brusus and Oocleia, alliance of, 208  
 Buddha on coins of Kanishka, 57, 62, 80, 168  
 Buweyhīs, coins of, 162, 170

## C.

- Calchedon (Bithynia), coins of, 15  
 Caryatus ? (Euboea), coin of, 31  
 Catherine Cornaro, of Cyprus, coin of, 218  
 Celenderis (Cilicia), coin of, 36  
 Charles I., coins of, 267, 276  
 Charles II., coins of, 268, 277  
 Chersonesus, coin of, 198  
 Cilicia, coin of, 35  
 Onidus (Caria), coins of, 35, 204  
 Comnenus, Isaac, coin of, 209  
 Cos, coin of, 205  
 Crete, coins of, 201  
 Cromwell, Oliver, coins of, 268, 276  
 Croton (Bruttium), coins of, 23  
 CUNNINGHAM, SIR A., K.C.I.E., Coins of the Kushāns or Great Yue-ti, 40, 98  
 Cyme (Æolis), coins of, 17  
 Cyprus, mediæval coins of, 209  
 Cyrene, coins of, 19, 38  
 Cythera, coins of, 13  
 Cyzicus (Mysia), coins of, 16, 32, 96

## D.

- Dardanus (Troas), coins of, 16  
 Delos, coins of, 201  
 Demeter on coins, 143



## E.

- Edward III., coinage of, 259, 269  
 Edward IV., coins of, 222, 272, 290  
 Edward VI., coins of, 265, 273  
 Elis, coins of, 11, 28, 192  
 Elizabeth, ryals of, 266  
 Epidaurus (Argolis), coins of, 14  
 Ethelred I., styca of, 87  
 Eubœa, coin of, 191  
 Eudocia, coin of, 182  
 Eugenius, coin of, 180  
 Eukratides, coin of, 37  
 EVANS, SIR JOHN, K.C.B., F.R.S.:—  
   Coins of Henry I. found in Italy,  
     83  
   Atlas and Catalogue des Mon-  
     naies Gauloises de la Biblio-  
     thèque Nationale, notice of, 324

## F.

- Fâtima, coins of, 169  
 Finds of coins:—  
   A hoard of groats, 278  
   Bari, 83  
   Cologne, 179  
   Wallingford, 221  
 Flaccilla, coins of, 180  
 Forgery of Roman Large Brass  
   coins, 255

## G.

- Gauloises, Monnaies, de la Biblio-  
   thèque Nationale noticed, 324  
 Gortyna (Crete), coins of, 29, 30, 198  
 GRANTLEY, LORD, F.S.A.:—  
   A unique styca of Ethelred I.  
     of Northumbria, 87  
 Gratianus, coins of, 179  
 GRUBER, H. A., F.S.A.:—  
   Badge of the Guild of Silk,  
     Woollen and Cloth Workers,  
     and Mercers at Middleburg,  
     182  
   English Personal Medals from  
     1760, 227, 300  
   Forgeries of Roman Large Brass  
     coins, 255

## H.

- Hadrian, coin of, 93  
 Hallam, Henry, medal of, 227  
 Hanson, Joseph, medal of, 228  
 Hardinge, Viscount, medal of, 228

- Hardy, Thomas, medals of, 229  
 Harrison, John, medal of, 231  
 Hastings, Marquis of, medal of, 231  
 Hastings, Sir C. A., medals of, 232  
 HEAD, BARCLAY V., D.C.L.,  
   Ph.D.:—  
   Notice of Ridgeway's Origin of  
     Metallic Currency, 247  
   Notice of Revue Numismatique,  
     &c., 174, 250, 326  
 Helios on coins, 129  
 Hemia (*see also* Wema) Kadphises,  
   coins of, 67  
 Heeniker, Lord, medals of, 233,  
   234  
 Henry I., coins of, found in Italy,  
   83  
 Henry II. of Cyprus, coins of, 215  
 Henry III., gold penny of, 259  
 Henry VI., coins of, 221  
 Henry VII., coins of, 225, 264, 292  
 Henry VIII., coins of, 255, 272,  
   298  
 HERAKILO, the legend, 122, 153  
 Hermasus, coins of, 63  
 Herries, Col. C. C., medal of, 235  
 Herzen, Alexander, medal of, 236  
 Heywood, Sir B., medal of, 237  
 Hill, Viscount, medals of, 237  
 Hill, Rev. Rowland, medals of, 239  
 Himera, coins of, 186  
 Hirschel, Solomon, medal of, 241  
 Hoadley, Bishop, medal of, 241  
 Hobbhouse, J. Cam, medal of, 242  
 Hodgson, Frederick, medal of, 243  
 Hodgson, John, medals of, 244  
 Hogarth, William, medal of, 245  
 Holloway, Thomas, medals of, 245  
 Honorius, coins of, 181  
 Hood, Viscount, medal of, 300  
 Hock, Dean W. F., medal of, 301  
 Horner, Francis, medal of, 302  
 Howard, John, medal of, 302  
 Howard, J. Egar, medal of, 303  
 Howard, Earl of Effingham, medal  
   of, 304  
 Howe, Earl, medals of, 304  
 Howe, 1st Earl, medal of, 310  
 Hugh II. of Cyprus, coins of, 211  
 Hugh III. of Cyprus, coins of, 214  
 Hugh IV. of Cyprus, coins of, 216  
 Hull, Isaac, medal of, 311  
 Hume, David, medal of, 312  
 Hume, Joseph, medal of, 312  
 Hunt, Henry, medal of, 313  
 Hunter, John, medals of, 314

Hunter, William, medals of, 315  
 Huntington, Countess of, medals of, 317  
 Huntington, Rev. W., medal of, 318  
 Huskisson, W., medal of, 319  
 Hutcheson, F., medal of, 320  
 Hutchinson, Lord, medal of, 321  
 Huth, C. F., medal of, 321  
 Huth, J. F., medal of, 322  
 Hutton, C., medal of, 323  
 Huvishka, coins of, 49, 82, 98, 103.  
 Hyrtacus (?), coin of, 199

## I.

Isaac Comnenus, coin of, 209  
 Italian Numismatic Society, foundation of, 88  
 Italy, coins of England found in, 83

## J.

James I., coins of, 267, 274  
 JOHNSON, J. M. C., Esq., coin of  
 Nadir Shah, struck at Bokhara, 88  
 Coins of Nasir-ed-din, struck at  
 Shooter and Herat, 184  
 Gold and silver bar money of  
 Mozambique, 330  
 Jupiter on coins, 138

## K.

Kakweyhis, coins of the, 165  
 Kanishka, coins of, 48, 72  
 Kozola-Kadaphes, coins of, 65  
 Kujula-Kadaphises, coins of, 46, 63  
 Kujula Kara-Kadaphises, coins of, 65  
 Kushans, coins of the, 40, 98

## L.

LANE-POOLY, S., M.R.A.S. :—  
 Fasti Arabici, 160  
 Larissa (Thessaly), coin of, 8  
 LAWRENCE, L. A., Esq. :—  
 On a hoard of groats of the fifteenth and sixteenth centuries, 278  
 Legends on English coins, 257  
 Lesbos, coin of, 32  
 Lete (Macedonia), coin of, 24  
 Lissus (?), coin of, 199

Lusignan Kings of Cyprus, 209  
 Lykkeios, coin of, 188

## M.

Magnesia ad Maeandrum, coins of, 89  
 Magnus Maximus, coins of, 180  
 MAHASENA, the legend, 106  
 MAO, the legend, 73, 103, 107, 130  
 Mars on coins, 132  
 Marshall, F. C., medal of, 321  
 Mary, coins of, 274  
 Mayfren, E. P., medal of, 322  
 Medals, English personal, 227, 300  
 Melitaea (Thessaly), coin of, 28  
 Mende (Macedonia), coins of, 6  
 Mercury on coins, 136  
 Methymna (Lesbos), coin of, 33  
 Middleburg, badge of the Mercers, at, 182  
 MIRO, the legend, 72, 99, 103, 129  
 Mint marks on English coins, 278  
 MONTAGU, H., F.R.S. :—  
 On some unpublished and rare  
 Greek coins in my collection, 22  
 Find of groats at Wallingford, 220  
 Moon, the, on coins, 130  
 Mostis, coin of, 5  
 Mozambique, bar-money of, 330  
 Mylasa, coin of, 93

## N.

Nadir Shah, coin of, 88  
 NANA, the legend, 78, 115, 148  
 Nasir-ed-din, coins of, 184  
 Naxos (Sicily), coin of, 24  
 Numismatische Zeitschrift noticed, 328

## O.

OADO, the legend, 76, 108, 136  
 Ooclea and Bruzus, alliance of, 208  
 OAPEI, coin inscribed, 197  
 'Ok-yli or 'Okbarā, coin struck at, 164  
 OKSHO, the legend, 79, 118, 121, 126, 153  
 Olbia (Sarmatia), coins of, 3  
 Olynthus (Macedonia), coin of, 25, 191  
 Oron, the legend, 121  
 Orthe (Thessaly), coin of, 8

## P.

- PACKE, A. E., M.A., B.C.L.:—  
 The types and legends of the  
 mediæval and later coins of  
 England, 257  
 Patraos, coin of, 188  
 Persia, early coin of, 38  
 Persia, Mongols of, 169  
 Peter I. of Cyprus, coins of, 217  
 Phœstus, coins of, 200  
 PHARRO, the legend, 76, 108, 138  
 Philip II. of Macedon, coin of,  
 26  
 Planets symbolised on Kushân  
 coins, 53, 61, 72, 103, 129  
 Potidea (Macedonia), coin of, 7  
 Præsus (Crete), coin of, 30

## R.

- RAPSON, E. J., M.A.:—  
 His notice of Zay's "Colonies  
 Françaises," 178  
 Revue Numismatique noticed, 174,  
 250, 326  
 Richard III., coins of, 225  
 Rind, the legend, 114, 147  
 Ridgeway, W., M.A., His "Origin  
 of Metallic Currency and  
 Weight Standards" noticed,  
 247

## S.

- Saffāris, coins of, 162  
 Sāmānis, coins of, 162  
 SARAFI, the legend, 120  
 Saturn on coins, 153  
 Selge (Pisidia), coin of, 18  
 Seljaks, coins of, 166  
 Seuthes I., coins of, 4  
 SHAHREWAR, the legend, 114, 116  
 SKANDA-KUMĀRA and VISĀKHA, the  
 legend, 106  
 Smyrna and Troas, coins of, 204,  
 206  
 Syracuse, coins of, 2

## T.

- Tarentum (Calabria), coin of, 22  
 Tarsus, coins of, 207

- Theodosius I., coins of, 180  
 Thessalian Confederacy, coins of, 8  
 Tree, uprooting of, 89  
 Troas and Smyrna, coins of, 204  
 Tūlūnis, coin of, 166  
 Types of English coins, 257

## U.

- Urtukis, coin of, 168

## V.

- Valentinianus II., coins of, 179  
 VANINDA, the legend, 105  
 Vasu Deva, coins of, 50, 123  
 Velia (?), coin of, 185  
 Venus on coins, 143  
 VISĀKHA, the legend, 106

## W.

- WARREN, COL. FALKLAND, C.M.G.:—  
 —"Notes on some mediæval  
 coins of Cyprus," 209  
 WEBER, F. P., M.D.:—  
 Find of Roman coins at Cologne,  
 182  
 "Seventeenth century token,"  
 253  
 WEBER, H., M.D.:—  
 "On some unpublished or rare  
 Greek coins, 185, 331  
 Wema (*see also* Hema) Kadphises,  
 coins of, 47  
 WROTH, WARWICK, F.S.A.:—  
 Greek coins acquired by the  
 British Museum in 1891, 1.

## Y.

- Yue-Ti, coins of the, 40, 98

## Z.

- Zaelii (?) (Macedonia), coin of, 24  
 Zay, "Histoire Monétaire des Colo-  
 nies Françaises" noticed, 178  
 Zeitschrift für Numismatik no-  
 ticed, 177, 328  
 Zeus Labrandeus, head of, 93  
 Ziyāris, coins of, 162, 172

END OF VOL. XII.

# PROCEEDINGS OF THE NUMISMATIC SOCIETY.

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SESSION 1891—1892.

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OCTOBER 15, 1891.

JOHN EVANS, Esq., D.C.L., LL.D., Sc.D., Treas.R.S., P.S.A.,  
F.G.S., President, in the Chair.

The following presents were announced and laid upon the  
table :—

1. *Berliner Philologische Wochenschrift*. Nos. 25—41.  
From the Publishers.
2. *Proceedings of the Royal Irish Academy*, vol. i, No. 5.  
From the Academy.
3. Catalogue of Mr. Montagu's collection of coins from George  
I to Victoria. From Messrs. Spink and Sons.
4. *Rivista Italiana di Numismatica*. Fasc. I—III, 1891. From  
the Editor.
5. *Journal of the Institute of Bankers*. Parts VI—VII.  
From the Institute.
6. *Jahrbücher des Vereins von Alterthumsfreunden im  
Rheinlande*. Pt. XC. From the Society.
7. *Revue Belge de Numismatique*. Parts III, IV, 1891. From  
the Belgian Numismatic Society.
8. *Sitzungsberichte der K. Preussischen Akademie der  
Wissenschaften zu Berlin*. Nos. 1—40, 1891. From the  
Academy.

9. *Annuaire de la Société française de Numismatique*. May—August, 1891. From the Society.

10. *Journal of Hellenic Studies*. Vol. xii, No. 1. From the Society for Promoting Hellenic Studies.

11. *Bulletin de Numismatique*. 4<sup>me</sup> livr., 1891. From the Editor, M. R. Serrure.

12. *Coins of the Chagatai Mughals*. By E. E. Oliver. From the Author.

13. *Bulletin de la Société des Antiquaires de l'Ouest*. 2<sup>me</sup> trimestre, 1891. From the Society.

14. *Smithsonian Institute Report*. 1889. From the Institute.

15. *Journal of the Royal Society of Antiquaries of Ireland*. Vol. i, No. 6. From the Society.

16. *Curiosités orientales de mon Cabinet numismatique*. By Prince Philippe de Saxe Coburg et Gotha. From the Author.

17. *Monatsblatt der Numismatischen Gesellschaft in Berlin*. Nos. 95, 96. From the Society.

18. *Bulletin historique de la Société des Antiquaires de la Morinie*. Part CLVIII. From the Society.

19. *Annuaire de l'Académie royale de Belgique*, 1890—91. *Bulletin of the same*. Parts XVIII—XXI. *Catalogue des livres of the same*. Part II. From the Academy.

20. *Exposition of the Illegal Acts of Ex-President Balmaceda*. By P. Montt. From the Author.

21. *Hazell's Annual*. 1891. From the Publishers.

22. *Coins of Peloponnesus*. By J. P. Lambros. From the Author.

The President exhibited the Jubilee medal (1891) of the Royal Numismatic Society of Belgium, bearing on the obverse the portraits of Joachim Lelewel and Renier Chalon, and on the reverse two female figures representing History and Numismatics.

Mr. Copp exhibited a large *niello* of Dutch work, bearing the

portrait and arms of John William Delich, architect, of Frankfurt-am-Main; also two silver plaques by Simon Passe, one with portraits of James I, Anne of Denmark, and Prince Charles, the other with the portrait of Prince Charles only.

Mr. Prevost exhibited two Swiss medals, one commemorating the seven hundredth anniversary of the foundation of Berne, the other the sixth Secular Festival of the Foundation of the Swiss Confederation.

Mr. R. Hewitt sent for exhibition a die for the reverse of a thaler of Witmar. This die appeared to be a forgery by Becker.

Mr. A. J. Evans read the first part of a paper on "Syracusan 'Medallions' and their Engravers in the Light of Recent Finds." The coinage of these noble dekadrachms, or fifty-litra pieces, originally derived from the offerings of the Carthaginians to Gelon's wife Dāmareté, after their crushing defeat at Himera in 480 B.C., was renewed towards the close of the fifth century B.C. in a still more splendid style. These coins, the hitherto known examples of which bear the signatures of the two artists Kimón and Evānetos, had from Winckelmann's time onwards been regarded as the masterpieces of the art of coin-engraving. Much, however, yet remained to be elucidated as to their exact dates and occasion. Mr. Evans now described a remarkable discovery made on the site of the ancient Inessa (now Santa Maria di Licodia), on a spur of Mount Etna, of a vessel containing nearly seventy of these "medallions," in addition to other Sicilian-Greek silver coins of lesser denominations. The pot in which they were contained lay beneath a layer of lava, but many of the coins were nevertheless in the most brilliant condition. Among them, besides hitherto unpublished coins of Messana and Selinús, was a new dekadrachm by Evānetos, exhibiting his signature in full, and probably representing the latest work of that engraver. The great prize of the hoard was, however, a "medallion" by a new artist, traces of whose signature are visible in a monogrammatic form on the reverse, and

whose work transcends in delicacy and beauty anything hitherto known in this branch of art. The obverse exhibits the head of Persephonê or Dêmêtêr Korê, crowned with the earless barley-spray of spring; and, as compared with other coins presenting this type, her hair has here acquired a new and luxuriant development. The author recognised in this head the prototype of the Korê by Evænetos, from which it is distinguished by its greater severity of profile, the formation of the eyes, and various archaic characteristics. The reverse of the new "medal-lion" is equally remarkable. As on other dekadrachms, we see here the quadriga crowned by Victory, and the panoply ranged on steps below, but they appear in a new and grander aspect. The movement of the horses is rhythmic and harmonious, and very different from the more sensational scheme of Evænetos. Behind them is seen the angle of a monument, perhaps representing the judges' stand, from which Nikê flies. The inscription ΑΘΛΑ is placed in large letters above the shield in the exergue. Mr. Evans proposed to show in a succeeding communication that the issue of this "medallion" and the earliest of the fellow coins by Kimôn was connected with the Athenian overthrow of 413 and the institution of the "Assinarian Games." From the evidence of recent finds and the author's typological studies it would further be shown that the whole chronological arrangement of the Syracusan coin-types during the last quarter of the fifth, and the first half of the fourth century B.C., required radical revision, and that in particular a surprising monetary gap occurs during the Dionysian period, attributable to the desperate financial expedients of Dionysios I. The paper will be found in *Num. Chron.*, vol. xi. p. 205.

In connection with this paper Mr. H. Montagu, V.P., exhibited two 100-litra pieces in gold struck at Syracuse, one bearing the first portion of the name of the engraver Evænetos (EYAI), and a tetradrachm of Pheneus in Arcadia, having on the obverse the head of Dêmêtêr, and on the reverse Herakles carrying the infant Arkas, whose name appears in the field of the coin.

The President communicated a paper on Roman coins recently found at Colchester. The coins, about thirty in number, range over a period of about a century, from the reign of Hadrian to that of Severus Alexander. The date of the latest coin discovered is A.D. 223. See *Num. Chron.*, vol. xi. p. 413.

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NOVEMBER 19, 1891.

JOHN EVANS, Esq., D.C.L., LL.D., Sc.D., Treas.R.S., P.S.A.,  
F.G.S., President, in the Chair.

Mr. H. B. Earle Fox was elected a Member of the Society.

The following presents were announced and laid upon the table:

1. Proceedings of the Royal Irish Academy. Vol. ii, No. 1, 1891. From the Academy.
2. Bulletin de Numismatique. September, 1891. From M. R. Serrure.
3. Berliner Philologische Wochenschrift. Nos. 42—45, 1891. From the Publishers.
4. Journal of the Society of Antiquaries of Ireland. Third Quarter, 1891. From the Society.
5. Zeitschrift für Numismatik. Band XVIII, Heft I. From the Editor.
6. The Gambling Games of the Chinese in America. By Stewart Culin. From the Author.

Mr. H. Montagu, V.P., exhibited a seventeenth-century trade token of Godstone in Surrey: *obv.* MARY OSBVRN OF = Grocers' Arms; *rev.* GODSTONE . IN . SVRRY = M.O.  $\frac{1}{4}$ . This token is one of the rarest of the Surrey series.

Mr. Prevost exhibited a silver medal of University College, London, founded in 1826 under the title of the "University of London." On the obverse is the adopted design of the building and on the reverse the names of the Council in 1826.



Mr. Mackerell exhibited a pattern for the second half-crown of George III, 1817, with a reverse different from the ordinary type of that year.

Mr. Durlacher exhibited a guinea of 1701 with the Elephant and Castle mint-mark.

Mr. A. J. Evans read the continuation of his paper on "Syracusan 'Medallions' and their Engravers." He showed the importance of certain coins struck at Segesta at the time of the Athenian alliance, and at Motya and Panormus at the date of the Carthaginian expedition of 409 B.C., in their bearing on the chronology of the early medallions by Kimôn. It appeared, moreover, that the masterpiece of that artist exhibiting the facing head of Arethusa, was imitated at Himera before the close of the same year. For Kimôn himself he claimed a Campanian connexion, and pointed out evidences of Campanian influence and traditions on the style and ornaments of his later Syracusan designs. Mr. Evans traced the influence of the rival artist Evænetos in a series of imitations of his famous head of Koré on the later Greek coinages of Sicily and the mother country, as well as on those of Carthage and the Siculo-Punic cities. From Rhoda and Emporiæ on the Spanish coast debased copies of Evænetos's design were propagated through the Iberic and Armorican tribes, and found their last degeneration in certain ancient British types that ranged from Plymouth to Oxford. It was further shown that silver cups adorned with the medallions of this artist were imitated in clay by the Capuan potters, and a recently discovered signet gem was described, representing the same official type of Herakles and the lion which occurs on Syracusan gold staters engraved by Evænetos, and which, both from its style and subject, must be regarded as a work of the same engraver. The historic occasion of the earlier "medallions" known as Dāmareteia, from Gelon's consort, was next discussed, and various evidence brought forward connecting the revival of this silver dekadrachm issue with the Assinarian games instituted to commemorate the defeat of the Athenians. In

conclusion it was shown that the chronological data supplied by Mr. Evans's researches pointed to the breaking off of the tetradrachm coinage at Syracuse at the beginning of the Dionysian era, and evidence was further adduced for believing that the earliest Syracusan "Pegasi" were coined in alliance with the Leontines, at the time of Dion's expedition in 357 B.C.

A discussion followed, in which the President, Dr. B. V. Head, and Mr. H. Montagu took part. Dr. Head said that Mr. Evans's elaborate study of the Syracusan series, in conjunction with the contemporary issues of other Sicilian cities, was a signal proof of what conclusive evidence might be adduced, by the comparative method, for fixing the exact dates of ancient coins. He had himself employed this method when, nearly twenty years ago, he published his "History of the Coinage of Syracuse." But Mr. Evans had carried it much further, and with results which would compel Dr. Head to modify in several important points the opinions expressed in his work.

Dr. Evans read a paper on some coins of Henry I, of England, lately found among other mediæval coins in the neighbourhood of Bari, in Southern Italy. The English coins were upwards of twenty-five in number, and consisted of types 8 and 20 of Hawkins. The mints represented were London and Winchester (?) of type 8, and London, Winchester, Bath (?), Exeter, Wallingford, and Wareham of type 20. Some of the specimens showed a slight variety of type 20, hitherto unnoticed. See *Num. Chron.*, vol. xii, p. 83.

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DECEMBER 17, 1891.

JOHN EVANS, Esq., D.C.L., LL.D., Sc.D., Treas.R.S., P.S.A.,  
F.G.S., President, in the Chair.

The following presents were announced and laid upon the table :—

1. *Berliner Philologische Wochenschrift*, Nos. 46—50. From the Publishers.

2. *Archæologia Æliana*. Vol. xv, Part II. From the Society of Antiquaries of Newcastle-on-Tyne.

3. *Proceedings of the Society of Antiquaries of London*. Vol. xiii, Part III. From the Society.

4. *Journal of the Institute of Bankers*. Vol. xii, Part VIII. From the Institute.

5. *Les Médailles de la Princesse Charlotte d'Angleterre*. By H. R. Storer. From the Author.

6. *Bulletin de la Société des Antiquaires de Picardie*. No. 4, 1890, and No. 1, 1891. From the Society.

7. *Bulletin de Numismatique*. By R. Serrure. Nov. 1891. From the Editor.

8. *Monatsblatt der Numismatischen Gesellschaft in Wien*. Nos. 97—99. From the Society.

Mr. J. Clark exhibited two sovereigns of George III, of the years 1817 and 1819, in fine preservation.

Mr. Durlacher exhibited a reward medal of the Fruiterers' Company, executed by Mr. Pinches.

Mr. H. Montagu, V.P., exhibited a selection of Roman aurei from his own cabinet, comprising three pieces struck by Sulla in the East *circa* B.C. 82; others of M. Antony, with portraits of himself and his son by Fulvia, M. Antony the younger; of M. Antony and Octavia; of Sextus Pompey, with portraits of his father and Cn. Pompey; of Domitius Ahenobarbus with the reverse-type Temple of Neptune; of Augustus and Agrippa, the latter wearing the mural crown. All these coins are of exceptional rarity and in fine condition.

Mr. L. A. Lawrence read a paper on the coinage of Edward III, in which he adduced the Reading halfpenny of that king as the basis for the classification of the early coinage. He showed that the single type of the Reading penny agreed minutely with one type of the halfpenny, and that these coins were to be considered as the result of the indentures of 1388.

Of the same type as the Reading penny were pence of London, Durham, and York, the only other mints during Edward III's reign. Arguing from the alterations in the busts on the gold coins, Mr. Lawrence concluded that these pence of peculiar type were issued from shortly before 1338 to about 1345. He assigned those of Durham to Bishop de Bury, who held the see during that time. Mr. Lawrence in the course of his paper made several other changes in the hitherto accepted arrangement of the coins of Edward III.

JANUARY 21, 1892.

JOHN EVANS, Esq., D.C.L., LL.D., Sc.D., Treas.R.S., P.S.A.,  
F.G.S., President, in the Chair.

R. Wright Taylor, Esq., F.S.A., was elected a Member of the Society.

The following presents were announced and laid upon the table :—

1. *Annuaire de la Société française de Numismatique*. Sept.—Oct., 1891. From the Society.

2. *Rivista Italiana di Numismatica*. Fasc. IV, 1891. From the Editors.

3. *Revue Belge de Numismatique*. 1<sup>re</sup> livr., 1892. From the Belgian Numismatic Society.

4. *Journal of the Institute of Bankers*. Vol. xii, Part IX ; vol. xiii, Part I. From the Institute.

5. *Aarbøger for Nordisk Oldkyndighed og Historie*, Band VI. Heft 3. From the Society of Northern Antiquaries of Copenhagen.

6. *Bulletin Historique de la Société des Antiquaires de la Morinie*. Livr. 159. From the Society.

7. Monatsblatt der Numismatischen Gesellschaft in Wien. Nov. 1891. From the Society.

8. Berliner Philologische Wochenschrift. Nos. 51 and 52 of 1891, and 1—3 of 1892. From the Publishers.

9. Publications de la Section Historique de l'Institut Royal Grand-ducal de Luxembourg. Tomes 39, 41, 42. From the Institute.

10. Bulletins de la Société des Antiquaires de l'Ouest. 3<sup>me</sup> trimestre, 1891. From the Society.

Mr. H. Montagu, V.P., exhibited gold coins of Evagoras, Nicocles, and Pnytagoras, kings of Salamis, and of Pumiathon, king of Citium in Cyprus.

Mr. W. R. Davies exhibited (a) a small coin of Cunobeline of the type Evans, Pl. IX, No. 12, but of bronze instead of gold. This ancient forgery weighs  $13\frac{1}{2}$  grs. instead of about 20 grs. It was found at Brightwell, near Wallingford, (b) A groat of Henry VIII, with the legend HENRIC'. 8. D.G. AGL'. FRA. Z. HIB'. REX, mint-mark a pheon. Though struck after 1541 it has the same portrait as that on his second coinage, and is of fine silver. The reverse has the POSVI legend and mint-mark fleur-de-lis. The coin was presumably struck just before the issue of Henry's third coinage in his thirty-fourth year. (c) A worn plated shilling (a forgery) with the obverse of William III and the reverse of George II, 1745.

Mr. Spink exhibited a half-crown (gold) of Edward VI, with mint-marks arrow on the obverse (Sir Martin Bowes), and swan on the reverse.

Mr. Lawrence exhibited a third specimen of the penny of Aethelbald of Wessex; also a penny of Aethelwulf from the same dies as the Aethelbald, having the letters BALD altered into VVLF in the die. Mr. Lawrence was of opinion that both coins were genuine.

Col. F. Warren read a paper on the "Coins of Cyprus," commencing with those of the usurper Isaac Comnenus, and exhibited two unpublished coins of that sovereign. Col. Warren

next referred to the coins of the Lusignan dynasty, and proposed several important modifications of the classification adopted by Lambros and Schlumberger. See *Num. Chron.*, vol. xii, p. 209.

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FEBRUARY 18, 1892.

JOHN EVANS, Esq., D.C.L., LL.D., Sc.D., Treas.R.S., P.S.A.,  
F.G.S., President, in the Chair.

The following presents were announced and laid upon the table:—

1. Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande. Heft XCI. From the Society.
2. Ἑθνικὴ Βιβλιοθήκη τῆς Ἑλλάδος Ἐκθέσις τῶν κατὰ τὸ ἔτος, 1890—1891, πεπραγμένων ἐπὶ Γεωργίου Κωνσταντινίδου. From the National Library of Greece.
3. Berliner Philologische Wochenschrift. Nos. 4—7. From the Publishers.
4. Bulletin de Numismatique. Jan. 1892. From the Editor, M. R. Serrure.
5. Tradesmen's Tokens of the Eighteenth Century. By James Atkins. From Messrs. Lincoln & Son.
6. Historical Record of Medals and Honorary Distinctions conferred in the British Navy, Army, and Auxiliary Forces. By George Tancred. From Messrs. Spink & Sons.
7. Neizdanniyā Arsakīdsiyā Moneti. By A. K. Markov. From the Author.
8. Journal of the Institute of Bankers. Vol. xvi, Part II. From the Institute.
9. Archæologia Æliana. Vol. xiv, Part III. From the Society of Antiquaries of Newcastle-on-Tyne.
10. Annuaire de la Société française de Numismatique. November—December, 1891. From the Society.

Col. F. Warren exhibited some unpublished early Cyprian coins, among which were three silver coins of the successors of Evelthon, B.C. 525—500; a silver stater of Evagoras, B.C. 410—374, and a gold coin of the same king; a gold coin of Nicoles, B.C. 374; and an uncertain gold coin bearing a new form of Cypriote letter.

Mr. Montagu exhibited a gold 1-pound piece, 1892, of the South African Republic, with the head of President Kruger, also two gold coins of Terra del Fuego.

Dr. O. Codrington exhibited a set of zodiacal gold mohurs of Jehangir, struck at Agra, in very fine condition. Among them, however, were some specimens known to collectors as "Martini restorations."

Mr. Krumbholz exhibited a selection of sixty-nine thalers of various German states, all of which will probably be shortly withdrawn from circulation and recoined into mark pieces.

Mr. H. Montagu, V.P., read a paper on some rare or unpublished Greek coins in his own cabinet, and brought the specimens for exhibition. Among them were beautiful coins of Tarentum, Croton, Naxos, Amphipolis, Melitæa in Thessaly, &c.; a unique archaic silver stater, probably from the Santorin hoard, with a cock on the obverse; a Cyzicene stater with a Gorgon head over the tunny; three coins of Methymna in Lesbos; a tetradrachm of Cnidus with a head of the Cnidian Aphrodite; and a very fine and unique gold stater of Alexander Zebina, King of Syria, 128—123 B.C., with the figure of Zeus Nikephoros on the reverse. This interesting coin was struck out of the treasure appropriated by Zebina from the Temple of Zeus at Antioch when, according to Justin, *Jovis solidum ex auro signum Victoriae tolli jubet*. The paper is printed in the *Num. Chron.*, vol. xii, p. 22.

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MARCH 17, 1892.

JOHN EVANS, Esq., D.C.L., LL.D., Sc.D., Treas.R.S., P.S.A.,  
F.G.S., President, in the Chair.

The following presents were announced and laid upon the table :—

1. Bulletin historique de la Société des Antiquaires de la Morinie. Livr. 160. From the Society.

2. Proceedings of the Society of Antiquaries of London. Vol. xiii, No. 4. From the Society.

3. Journal of the Institute of Bankers. Vol. xiii, Part III. From the Institute.

4. Collections scientifiques de l'Institut des Langues orientales du Ministère des Affaires étrangères. St. Petersburg, 1891. *Registre-général des Monnaies orientales* par Alexis de Markoff. From the Author.

5. Sitzungsberichte der K. Preussischen Akademie der Wissenschaften zu Berlin. Nos. 41—53, 1891. From the Academy.

6. Journal of the Royal Society of Antiquaries of Ireland. Vol. i, No. 8. From the Society.

7. Berliner Philologische Wochenschrift. Nos. 8, 10, 11. From the Publishers.

8. Catalogue of Arabic Glass Coin-Weights in the British Museum. By S. L. Poole. From the Trustees of the British Museum.

Mr. L. A. Lawrence read a note on some Durham pennies of Richard III, and on one bearing the name of Henry, which, following Sainthill, the writer attributed to Henry VII. This coin differs from those of Richard both in the style of the portrait and in the form of the king's crown. It was probably struck by Bishop Sherwood, who held the see from 1485 to 1493. Mr. Lawrence also exhibited a short-cross penny of Henry II, reading ADAM ON WINC, showing a three-quarter



face of the king—a coin which Mr. Lawrence took to be one of the earliest examples of the short-cross coinage.

Lord Grantley read a paper on an unpublished sceatta or styca of Ethelred I, King of Northumbria (A.D. 774—788 and 790—796) which he exhibited. See *Num. Chron.*, vol. xii, p. 87.

Mr. F. B. Baker communicated a paper on some coin-types of Asia Minor, printed in *Num. Chron.*, vol. xii, p. 89. (1) Magnesia ad Mæandrum, an Imperial coin having on the reverse a man uprooting a tree or carrying an uprooted tree. This strange type is explained by a passage of Pausanias (x. 32), who says that in the territory of Magnesia, at a place called Hylæ, there was a cavern containing a very ancient image of Apollo, which possessed the peculiar virtue of inspiring the devotees of the god with superhuman strength, so that they could leap down precipices or uproot tall trees and carry them along the narrowest paths. (2) Mylasa in Caria, a coin of Hadrian with, on the reverse, a bearded bust, the hair bound with a diadem, with ends hanging down behind the neck. Mr. Baker contended that, as the diadem was a regal one, and not the plain tænia, the bust represented must be that of a king, and presumably of Hecatomnus, who was regarded as the author of the greatness of Mylasa. (3) A Cyzicene stater having on the obverse a man-headed bull standing to the left. This type, regarded by Canon Greenwell as a river-god, is explained by a passage of Athenæus, in which, speaking of the tauriform Dionysos, he says, ἐν δὲ Κυζίκῳ καὶ ταυρόμορφος ἴδονται.

Dr. B. V. Head, in discussing Mr. Baker's paper, gave it as his opinion that the distinction between the royal diadem and the tænia of the gods was no longer maintained in Imperial times, and he cited a coin of Augustus, also of Mylasa, on which the head of Zeus Labrandeus is represented wearing the so-called "royal" diadem with long ends and a modius. Dr. Head said that there could be little doubt that the bust on the coin described by Mr. Baker was that of Zeus Osogor or Zeno-

Poseidon, one of the three forms under which Zeus was worshipped at Mylasa.

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APRIL 21, 1892.

JOHN EVANS, Esq., D.C.L., LL.D., Sc.D., Treas.R.S., P.S.A.,  
F.G.S., President, in the Chair.

The following presents were announced and laid upon the table :—

1. On the Modification of Organisms. By David Syme. From the Author.

2. *Revue Belge de Numismatique*. 2<sup>me</sup> livraison, 1892. From the Belgian Numismatic Society.

3. *Nouveautés numismatiques*. By W. Tiesenhausen. From the Author.

4. *Berliner Philologische Wochenschrift*, Nos. 12—16, 1892. From the Publishers.

5. *Monatsblatt der Numismatischen Gesellschaft in Wien*. Nos. 101—104. From the Society.

6. *Revista Italiana di Numismatica*. Fasc. I, 1892. From the Editors.

7. *Bulletin de la Société des Antiquaires de l'Ouest*. Part IV, 1891. From the Society.

8. *Journal of the Royal Society of Antiquaries of Ireland*, Vol. ii, Pt. I. From the Society.

9. *Catalogue of Greek Coins in the British Museum*. Mysia. By W. Wroth. From the Trustees of the British Museum.

10. *Journal of the Institute of Bankers*. Vol. xiii, Part IV. From the Institute.

11. *Bulletin de Numismatique*. March, 1892. From M. R. Serrure.

Lord Grantley exhibited a series of Carlovingian silver deniers of Pepin le Bref, Charlemagne, Louis I, Charles II le Chauve,

Louis III, Eudes, Robert III, &c.; a gold denier of Louis I, with his bust and titles on the obverse, and a cross pattée on the reverse; and a large silver bracteate of Charles le Gros, probably struck in North Italy.

Mr. L. A. Lawrence exhibited a penny of Canterbury, to be attributed by its type and workmanship to the early coinage of Edward III.

Mr. H. Montagu, V.P., communicated a paper on a series of twenty-five groats, being a portion of a hoard found about two years ago at Wallingford. See *Num. Chron.*, vol. xii, p. 220.

Mr. Warwick Wroth read a paper "On the Greek Coins acquired by the British Museum in 1891," describing some of the principal specimens. See *Num. Chron.*, vol. xii, p. 1.

#### MAY 19, 1892.

JOHN EVANS, Esq., D.C.L., LL.D., Sc.D., Treas.R.S., V.P.S.A.,  
F.G.S., President, in the Chair.

Mr. Francis Brayne Baker, Mr. Alexander Balmerino, and Mr. Robert Alexander Neil, were elected Members of the Society.

The following presents were announced and laid upon the table:—

1. *Annuaire de la Société française de Numismatique*. January—April, 1892. From the Society.
2. *Smithsonian Institute, Report of Museum, 1889*. From the Institute.
3. *Transactions of the Royal Irish Academy*. Vol. xxix, Part XIX. From the Academy.
4. *Journal of the Institute of Bankers*. Vol. xiii, Part V. From the Institute.
5. *Berliner Philologische Wochenschrift*. Nos. 17—20. From the Publishers.
6. *Atlas behoorende bij de Beschrijving der Nederlandsche*

Penningen. By J. Dirks. From the Directors of the Teyler Museum, Haarlem.

7. Proceedings of the Society of Antiquaries of Scotland. Vol. xxv. 1891. From the Society.

Lord Grantley exhibited a series of bracteates, or rather "Schwartzpfennige," attributed to Strasburg, the earliest of which (episcopal coins of the thirteenth century) bore the figure of an angel holding a cross, and the latest a fleur de lis. The point which Lord Grantley wished to establish was the evolution of the lis type from the angel type by a gradual process of degradation by which the angel became no longer recognisable as such, being, little by little, transformed, through several stages of development, into a fleur de lis, which thus became the distinctive symbol of the money of Strasburg.

Mr. F. P. Weber exhibited a sixteenth century token, believed by him to have been a "Memento mori," bearing the legend, "As soone as wee to bee begunne we did beginne to be undone." See *Num. Chron.*, vol. xii, p. 253.

JUNE 16, 1892.

#### ANNUAL GENERAL MEETING.

SIR JOHN EVANS, K.C.B., D.C.L., LL.D., Sc.D., Treas.R.S.,  
V.P.S.A., F.G.S., President, in the Chair.

The Minutes of the last Annual General Meeting were read and confirmed.

Mr. Henry Frederic Amedroz was elected a Member of the Society.

The following alteration in the Rules of the Society was adopted:—

Ch. viii., Rule 27. After the word "inclusive" the following words to be added: "excepting when the third

Thursday falls either in Easter week or the week previous to Easter, in which case some other Thursday may be fixed by the Council."

Rule 27 will, therefore, stand thus:—

"The Ordinary Meetings of the Society shall be held on the third Thursday in every month from October to May, both inclusive, excepting when the third Thursday falls either in Easter week or the week previous to Easter, in which case some other Thursday may be fixed by the Council."

The Report of the Council was then read to the meeting as follows:—

GENTLEMEN,—The Council again have the honour to lay before you their Annual Report as to the state of the Numismatic Society.

With great regret they have to announce the loss by death of the following five Ordinary Members:—

John Cockburn, Esq.  
William Rusher Davies, Esq.  
H. S. Gill, Esq.  
Carr Stephen, Esq.  
James Sprent Virtue, Esq.

And of three Honorary Members:—

M. Léon Guioth.  
Dr. Ludwig Müller.  
M. F. Verachter.

Also by resignation of three Ordinary Members:—

Arthur Briggs, Esq.  
Charles Butler, Esq.  
Rev. C. R. Durrant.

On the other hand the Council have much pleasure in recording the election of the following six Ordinary Members:—

Henry Frederic Amedroz, Esq.

Francis Brayne Baker, Esq.

Alexander Balmerino, Esq.

H. B. Earle Fox, Esq.

Robert Alexander Neil, Esq.

R. Wright Taylor, Esq., F.S.A.

According to the Report of the Hon. Secretaries the numbers of the Members are as follows:—

	Ordinary.	Honorary.	Total.
June, 1891 . . . . .	259	31	290
Since elected . . . . .	6	—	6
	265	31	296
Deceased . . . . .	5	3	8
Resigned . . . . .	3	—	3
Erased . . . . .	1	—	1
June, 1892 . . . . .	256	28	284

The Council have further to announce that they have unanimously awarded the Medal of the Society to Professor R. Stuart Poole, LL.D., for his services to Numismatics in general, and especially for his effectual labours in demonstrating the important relation that coins bear to archæology.

The Treasurer's Report—which showed a balance of £198 17s. 4d. as compared with £226 10s. 7d. of last year—is as follows:—

Statement of Receipts and Disbursements of the Numismatic Society, from June, 1891, to June, 1892.

Dr. THE NUMISMATIC SOCIETY OF LONDON IN ACCOUNT WITH ALFRED EVELYN COPP, TREASURER. Cr.

	£	s.	d.		£	s.	d.
To Messrs. Virtue & Co., for printing Chronicle, Parts I. and II. of 1891	80	6	6	By Balance from last Statement			236 10 7
ditto ditto Parts III. and IV. of 1891	111	8	3	Compositions			15 15 0
The Autotype Company for Lithographing	49	10	0	Entrance Fees			6 6 0
Mr. J. Brunner for photographing Plates	29	15	0	Annual Subscriptions			219 9 0
The Royal Asiatic Society, 1 year's rent of Rooms due June, 1892	27	10	0	Mr. B. Quaritch, for Chronicles			41 3 9
Mrs. Parkinson, for Attendance				Arthur J. Evans, Esq., being his proportion of Mr. Brunner's Account			2 14 1
ditto for Tea, Coffee, &c.				H. A. Grueber, Esq., his proportion of payment to the Autotype Company			0 10 0
Messrs. H. Bowyer & Co., for Bookbinding				Half year's Dividend on £700 @ 2½ per cent			9 7 10
Messrs. J. Davy & Sons, for printing Rota Cards, &c.				Consols, due 5th July, 1891 (less Property Tax)			9 7 10
Mr. R. O. Hearson, for printing Circulars				ditto ditto 5th April, 1892			9 7 10
Fire Insurance				Colonel J. Tobin Bush for foreign postage			0 2 0
Carriage of Parcel from Winterthur							
Mr. J. Pinches for Engraving							
Messrs. Hachette & Cie., for "Dictionnaire des Antiquités"							
Secretaries, for Postages, &c.							
Treasurer, for Postages, Receipts, Stationery, &c.							
Collector, for Commission and Postages							
Balance in hand							
	£531	6	1	By balance brought down			£531 6 1
				ALFRED E. COPP,			
				HONORARY TREASURER.			
				By balance brought down			£198 17 4
				ALFRED E. COPP,			
				HONORARY TREASURER.			

Compared with the Vouchers, examined as to additions, and found correct.

ALEX. DURLACHER } Auditors.  
RICHARD A. HOBLYN }

16th June, 1892.

After the Report of the Council had been read, the President, in presenting the medal of the Society to Professor Stuart Poole, addressed him as follows:—

It is with peculiar satisfaction that I find it falls to my lot to present to you this medal, which has been awarded to you by the unanimous vote of the Council, in recognition of your long and valuable services to numismatic science, and especially of your labours in demonstrating the important relations that coins bear to archæology. For a period of nearly forty years we have been fellow-members of this Society, for you were elected into it in April, 1853, and for at least two years we were its joint secretaries. Your earliest literary efforts were directed to archæology rather than numismatics, and I am glad to think that the author of the *Horæ Ægyptiacæ* has never swerved from his devotion to the antiquities of that most fascinating of all countries, Egypt. This medal is, however, given in recognition of your numismatic labours, to which a long series of papers in the *Chronicle* on Greek, Roman, and Oriental coins would alone sufficiently testify. We must not, however, forget your labours in a larger and far more important field. For upwards of forty years you have been attached to the archæological collections in the British Museum, and for nearly twenty-two years you have held the post of Keeper of the Department of Coins and Medals. During that period you have edited the excellent series of catalogues of Greek and Oriental coins in the Museum, which from time to time have appeared, and of several of them, moreover, you have been the actual compiler. All lovers of the coins of the Ptolemies, and of the curious Alexandrian series, owe you a debt of gratitude, while Oriental numismatists must recognise both the immense accessions to the Museum collections that have been made under your auspices, and the careful manner in which the collections have been arranged and catalogued under your superintendence. Of your constant attention to the visitors



to the medal-room, and of your kind and willing assistance to students, this is hardly the place to speak ; but the most hearty good wishes of a large body of friends and admirers will accompany you on your retirement from the responsibilities of your present position, and all will be gratified to think that in your Professorship at University College you have found a congenial sphere of action, in which your numismatic acquirements will, we hope, for many years play an important part.

Professor Poole, in returning thanks to the Society for its recognition of his work in numismatics, expressed a hope that his retirement from his official duties might lead to a renewal of his old ties with the Society, and to his having more leisure time to devote to the advancement of the science in the pages of the *Numismatic Chronicle*.

The President then delivered the following address :—

For the first time for many years I am unable to begin my Anniversary Address to this Society with felicitations on its steady growth in numbers ; for at the present time our ordinary members, instead of being as last year 259, are only 256. The decrease is small, and I sincerely hope that it will not continue in future years, but that we may shortly resume the path of progress. So far as our financial position is concerned, the report of the Treasurer, though our balance in hand has been somewhat reduced, is, on the whole, re-assuring ; while, if we turn to the attendance at our meetings, the value and interest of the objects there exhibited, and, above all, the communications published in the *Numismatic Chronicle*, we must be at once convinced that the Society is doing admirable and useful work, and that while any taste for those most valuable of all monuments of antiquity, coins and medals, still exists in this country, such an association as ours will never be wanting in proper support.

The medal of the Society has this year been awarded to

Professor Reginald Stuart Poole, and has not, as on some previous occasions, been bestowed upon one of our Continental brethren. It is satisfactory to think that we have among us numismatists well worthy of such an honour, and in this particular case to know that the labours recognised by the medal, if no longer carried on by the Keeper of the Coins and Medals in the British Museum, will be diligently prosecuted by the Professor of Archæology in University College, London.

The losses that we have sustained by death among our foreign members have not been large, but the names of M. Léon Guioth, of Liège, of M. Frederick Verachter, of Antwerp, and of Dr. Ludwig Müller, of Copenhagen, have to be removed from our lists. Of the career of the last of these I must say a few words.

It was to Dr. Carl Ludwig Müller that, at our Anniversary Meeting only twelve months ago, our medal, which had been awarded to him by the Council, was presented through our Secretary, Mr. Grueber. It will be remembered that at that time, owing to an attack of influenza, he was unable to be present among us. After this attack he never recovered his strength, and he eventually passed away on the 6th of September last, in the eighty-third year of his age. In the few remarks that I made on the occasion of presenting the medal, I recapitulated the greater part of Dr. Müller's numismatic work: but I may here again give some few particulars of his career, taken in the main from an admirable biographical sketch communicated to the *Revue Numismatique* by Mr. C. Jörgensen, of Copenhagen.

He was the son of a well-known theologian and historian, Peter Erasmus Müller, the editor of the chronicle of Saxo Grammaticus, and was born on June 9, 1809. Educated at Copenhagen, he devoted himself to theological studies, and in 1834 received the University prize for a critical inquiry into the changes which took place in the Hebrew language, during the period over which the Scriptures of the Old Testament extend.

In 1836 he became a Licentiate in Theology, and went on his travels in Germany, France, and Italy, with the result that theological studies were abandoned, and a devotion to art and archæology took their place in his mind. It was during these travels that he applied himself to acquiring a knowledge of Arabic.

On returning to Denmark, he was persuaded by King Christian VIII to turn his attention towards numismatics, and he became an assistant of Brøndsted in the *Cabinet des Médailles* at Copenhagen, of which, in 1841, on the death of his chief, he was appointed keeper. In that year he returned to Rome, where, during a sojourn of some months, he became intimately acquainted with Thorvaldsen, the renowned sculptor, who bequeathed to the town of Copenhagen the collections of his own works and of objects of art and antiquity which are now in the Thorvaldsen Museum. These collections Dr. Müller materially assisted in arranging, and his catalogue of the Greek coins in that museum was his first important numismatic work. His next was that on the coins of Alexander the Great and Philip II and III, in preparing which he carried out a scheme that had already been formed by Brøndsted, who had collected much material on which to construct his work. Much, however, was left for Müller to do, and he spared no pains in visiting all the principal collections on the Continent and in this country in furtherance of his undertaking, and the results were published in 1855.

This publication was followed by his equally celebrated book on the *Coins of the Thracian King Lysimachus*, which first appeared in Danish in 1857, and next in German in the following year. As I mentioned at our last Anniversary Meeting, his next great work, the *Numismatique de l'ancienne Afrique*, had its foundations laid by Messrs. Falbe and Lindberg, but these were much extended by Dr. Müller, who alone was responsible for the superstructure built upon them. Three volumes of this book came out between 1860 and 1862, and a supplement in

1874. It was of this work that Mommsen in 1869 said that it was a model in all respects.

In 1865, on the death of Thomsen, Dr. Müller became the Director of the Cabinet of Coins and the Museum of Antiquities at Copenhagen, and there devoted himself to a life of quiet usefulness, his labours lasting until within a short period of his decease.

Of his numerous works a list is given in the *Revue Numismatique*, from which I have already so largely cited. They relate not only to numismatics, but to symbolism and archaeological details, and among them are two papers on the coins of Alexander and Lysimachus, which appeared in 1858 and 1870 in the pages of the *Numismatic Chronicle*.<sup>1</sup>

By death we have lost five of our ordinary members, and a few words with regard to some of the best known among them seem desirable.

Mr. Henry Septimus Gill, who died in May last, had been a member of our body for a period of more than twenty years, having been elected in February, 1872. At an early age he lived at Wellingborough, Northamptonshire, where possibly the discovery of Roman coins turned his attention to numismatics. Removing into Devonshire his tastes remained unaltered, and he succeeded in forming a large collection of Roman and English coins, paying special attention to the local tokens of the seventeenth century. The New Series of the *Numismatic Chronicle* contains papers by him on Devonshire, Somersetshire, and Yorkshire tokens of that class, as well as a note on a hoard of Edward the Confessor's pennies found at Sedlescombe, near Battle. Some *addenda* to the Devonshire and Hampshire tokens were published in the early volumes of the Third Series. He contributed several papers on Devonshire tokens to the *Transactions* of the Devonshire Association, as well as notes on a coin of the Channel Islands type found at Exeter, and on silver regal

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<sup>1</sup> Vol. xx. p. 39; vol. x. N.S. p. 1.

moneys coined in Devonshire mints. His services in bringing out the new edition of *Boyne's Tradesmen's Tokens* were varied and valuable, more especially in relation to the Devonshire issues, which he took under his charge. For many years he resided at Tiverton, to the church and charitable institutions of which town he was a liberal benefactor. For two years he held the office of Mayor, and he was also a Justice of the Peace of that borough, where his decease is lamented by a numerous circle of friends.

The connection of Mr. James Sprent Virtue with the Society was more of a commercial than a literary character. He took, however, a warm interest in its welfare, and more than once, as the principal partner in the house which for upwards of thirty years has printed the *Chronicle*, gave tangible proofs of his good-will.

Mr. William Rusher Davies, of Wallingford, was elected a Member of this Society in November, 1869, and from time to time was an exhibitor at our meetings. So recently as January last, he laid before us some curious coins, including what appears to be a new variety of the groats of Henry VIII, and on April 21st, only a few days after his decease, a small hoard of groats that he had acquired formed the subject of an interesting paper by Mr. Montagu. He was the son of the late Mr. Philip Davies, of Reading, and was for many years actively engaged in business at Wallingford, though at the same time finding some leisure to devote to the study and collection of coins and antiquities. On his retirement from commercial occupations a few years ago, he was able to bestow more time and pains on the collection of the coins and antiquities with which the neighbourhood of Wallingford abounds. The museum at Reading has been enriched by him with numerous weapons and instruments of the Stone and Bronze Periods, as well as with some *fibulae* and other articles dating from the period of the Roman occupation of this country. Of coins, British, Roman, Saxon, and English, he has left a large series behind him, as

well as an extensive collection of the neolithic arrow-heads and implements found around Wallingford. His death took place, after a short but severe attack of pneumonia, on the 16th of April last.

I must now address myself to the communications which, during the past session, have been laid before the Society, and few among us will regret that so large a proportion of them have related to that most fascinating of all the branches of numismatics—the study of ancient Greek coins. The most important of these papers is one by my son, Mr. Arthur John Evans, on “Syracusan Medallions and their Engravers.” It is hard to give in few words a resumé of this very comprehensive notice of what is practically a unique series of medals, if I may make use of the last word in its old-fashioned sense. An abstract will, however, be found in our Proceedings for October 15th and November 19th last.

The coinage of the fifty-litra pieces of Syracuse, first struck soon after 480 B.C. from the offerings of the Carthaginians to Dāmaretê, wife of Gelon, after their defeat at Himera, was renewed towards the close of the fifth century B.C., in a far higher style of art, and the names of the engravers, Kimôn and Evænetos, have long been well known in connexion with this later issue of the medallions. From a hoard of these pieces, lately discovered beneath a layer of lava on the slopes of Mount Etna, my son has been so fortunate as to obtain a medallion by a new artist, whose work exceeds in delicacy and beauty that of either Evænetos or Kimôn, although in their general features the types of both obverse and reverse are closely analogous with those of the former artist. The issue of this medallion, on which the word ΑΘΛΑ occurs in larger characters than on any of the other pieces, the author connects with the institution of the Assinarian games after the Athenian overthrow of B.C. 413; and he further shows that the received chronology of the Syracusan issues of the last quarter of the fifth and the first half of the fourth century B.C. requires con-

siderable revision, as indeed he had pointed out in a paper communicated to us during our previous session, on some new artists' signatures on Sicilian coins.

Besides dilating on the artistic careers of Kimôn and Evænetos, both of whom materially influenced the coinage of other towns than Syracuse, and of whom the latter engraved dies both for Katanê and Kamarina, the author discusses the historical occasions on which the Dâmareteion and its successors were struck, and arrives at some chronological conclusions, the nature of which I have already indicated. Appended are notices of a remarkable hoard of coins recently discovered in Western Sicily, and of the great Sicilian hoard of Naxos. Of various collateral discussions, as, for instance, the influence of the designs of Evænetos on the coins of Rhoda and Emporiæ, and through them on the coinage of Armorican Gaul and Britain, I have not time to speak. The whole paper is one that future students of the coinage of Syracuse, Sicily, and Southern Italy will find it absolutely necessary to consult with minute attention; and quite irrespective of paternal prejudices, I do not anticipate that the conclusions at which my son has arrived will eventually prove to be erroneous.

Our Vice-President, Mr. Montagu, has brought under our notice some of the treasures in the shape of Greek coins which are contained in his cabinets. Among them are numerous examples remarkable alike for their beauty and rarity. Especially may be mentioned a silver stater of Croton, with a grand head of Hera on the obverse and Herakles reposing on the reverse; a drachma of Melitæa, presumably unique; a tetradrachm of Gortyna, in Crete, with Athenian types, and an unpublished drachma of the same city; an early silver stater, with a cock on the obverse, which has been doubtfully attributed to Carystus, but which Mr. Montagu would assign to one of the islands of the Cyclades group; some early and extremely rare coins of Methymna, in Lesbos; a minute Persian coin, the twelfth part of a daric; and an excessively rare coin of Cyrene,

with Hermes on the reverse. There are few private collections in this country which could furnish such a magnificent selection of rarities, and the Society must be deeply grateful to Mr. Montagu for his liberality in placing such treasures before our eyes, not only at our meetings, but in the pages of the *Numismatic Chronicle*.

Dr. Weber has followed the good example set by Mr. Montagu, and has also exhibited and described to us some of the more important and beautiful Greek coins in his magnificent collection. We may look forward to studying them at our leisure at some future time, when the paper is published with proper illustrations in the *Chronicle*.<sup>2</sup> In the meantime I can only express our gratitude in general terms.

Mr. Warwick Wroth, following the excellent precedent of former years, has given us a notice of the principal Greek coins acquired by the British Museum in 1891. Among these I may mention a rare and early didrachm of Syracuse, the interest of which is not diminished by the fact that it is plated. Whether it was a private or an official forgery it is hard to say, but we again witness at the present day the same thing that caused Pliny<sup>3</sup> to wonder, "*falsi denarii spectatur exemplar, pluribusque veris denariis adulterinus emitur.*" A curious circumstance to which Mr. Wroth calls attention is the interchange of dies by the moneyers in the mint of Elis, the same obverse die having sometimes been used in conjunction with several reverse dies, or in some cases the same reverse die with different obverses. Dr. Head last year showed analogous examples in the archaic coinage of Cyrene. An interesting coin of Acarnania, bearing the symbol of an elephant, possibly in allusion to Antiochus III, is described by Mr. Wroth, and affords another instance of the identity of one of the dies of different coins leading to noteworthy results. A valuable coin of Epidaurus, with what is in all probability the representation of the

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<sup>2</sup> See vol. xii., p. 185.

<sup>3</sup> Lib. xxxiii. cap. ix.



chryselephantine statue of Asklepios by the sculptor Thrasy-medes on the reverse, and four remarkable coins of Cyrene, some of them already published in the *Chronicle* by Dr. Head, may also be mentioned.

A paper by Mr. F. B. Baker, on some coin-types of Asia Minor, has not as yet been published,<sup>4</sup> but will be found well worthy of attention. The remarkable type on coins of Magnesia ad Mæandrum, of a man uprooting a tree, or carrying one that has already been uprooted, is explained by a passage of Pausanias, from which it appears that at Hylæ, within the territory of Magnesia, was a sacred cave with an ancient image of Apollo, that had the virtue of inspiring the devotees of the god with superhuman strength, so that they could leap down precipices or uproot tall trees. The man-headed bull on a Cyzicene stater, regarded by Canon Greenwell as a river-god, is considered by Mr. Baker to be a tauriform Dionysos, who, according to Athenæus, had a statue at Cyzicus.

Sir A. Cunningham has continued his account of the Scythian coinage in his *Memoir on the Coins of the Kushâns or Great Yue-ti*. It is not a little remarkable to find that the principal historical accounts of the Kushâns, the chief legends on whose coins are in Greek characters, and who adopted the title of **ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ ΣΩΤΗΡ ΜΕΓΑΣ**, should be given by Chinese writers and not by western historians. To those interested in the early history of what is now our Indian empire this contribution from Sir A. Cunningham will prove most acceptable.

From what I have now said it will at once be evident that Greek numismatics have played the most important part at our meetings during the past session. Roman coins have this year occupied a very secondary place in our attention. Indeed the only paper relating to them was a short notice by myself of a small hoard of *denarii* found at Colchester, in which occurred one of the *Antoniniani* of Caracalla.

The coinage of our own country has not been neglected.

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<sup>4</sup> See vol. xii., p. 89.

Lord Grantley has brought before us a unique styca of Ethelred of Northumbria. I have myself given an account of a number of rare coins of Henry I, forming part of a large hoard found near Bari, in Italy. Mr. L. A. Lawrence has employed the Reading half-penny of Edward III as a basis for the classification of the early coins of that king, and has assigned the period from about A.D. 1338 to 1345 for the issue of the peculiar pennies struck at London, York, Durham, and Reading, which at one time were classed among the coins of Edward I. The Durham pennies of this kind he assigns to Bishop de Bury, who, though formerly deprived of a coinage, seems now to suffer from a superabundance of types being attributed to him by Mr. Lawrence, Mr. Montagu, and myself. I am, however, quite willing to withdraw my suggestion as to his coins.

Mr. Montagu has given us a paper founded on a small hoard of groats belonging to our late lamented member, Mr. Davies, of Wallingford, which furnish some materials towards determining the arrangement of the mint-marks from Henry VI to Henry VII, and Mr. Ridgeway has described a new Canterbury penny of Henry VIII struck under Archbishop Cranmer. The only other English paper that I have to mention is a continuation by Mr. Grueber of his account of English personal medals from 1760, which, as usual, contains many topics of interest.

The mediæval coins of Cyprus have been discussed by Col. Warren, who has procured from that island some extremely rare coins of Isaac Comnenus, and examples of those of the Lusignan dynasty, which suggest corrections in the arrangement of Schlumberger and Lambros.

Various other coins not belonging to the English series have been exhibited to us from time to time by Lord Grantley, Mr. Prevost, and Mr. Krumbholz. Our only Oriental paper has been a short note by Mr. J. M. C. Johnston on a coin of Nadir Shah, struck at Bokhara.

It will thus be seen that the field that the Society has covered has been of wide extent and of varied nature, and I think that we may fairly claim to be doing as much good and

useful work as any of the continental societies having the same ends in view. I may take this opportunity of congratulating the Belgian Numismatic Society on the happy celebration of its jubilee last summer, and on the handsome volume it has published of the valuable memoirs read on that occasion.

I may also offer our felicitations to Italy on the establishment of an Italian Numismatic Society in the month of April last. May it long grow and prosper!

With regard to our internal management I may say two words in favour of the alteration in our Rules which is brought forward this evening, the result of which, if carried, will be to enable the Council to change the usual day of our monthly meeting when it happens to fall in too close proximity to the Easter holidays.

Of numismatic publications that have appeared during the past year I do not call to mind many that require special notice. It is, however, highly satisfactory to greet another volume of the catalogues of the coins in the British Museum. It is of those of Mysia, and has been compiled by Mr. Warwick Wroth and edited by Mr. Stuart Poole. When we consider that under the head of Mysia are comprised the remarkable and early coins of Cyzicus and Lampsacus, and the regal coins of Pergamum, it is evident that the collections described in this volume are of the highest interest. The admirable monograph by Canon Greenwell, published in the *Numismatic Chronicle* for 1887, has materially aided in the chronological arrangement of the electrum series, while the labours of Dr. Head, M. Six, and Dr. Imhoof-Blumer have helped in the classification of the gold staters, and in that of the Pergamene kings, bearing the fine portrait of the deified Philetærus, which extend over a period of a hundred and fifty years.

So far as our own history is concerned it has been most fortunately uneventful, and I have now nothing to add but thanks to the Council and the Society for their cordial co-operation with me during the past year, and my best wishes for our continuous and increasing prosperity.

The Meeting then proceeded to ballot for the Council and Officers for the ensuing year, when the following gentlemen were elected :—

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OF LONDON.

DECEMBER, 1892.



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